

VOGUE



\$1
MAR.

Go for charm—
the secret of dressing well today

what to wear with what

50 Do's
and Don'ts
for fashion and beauty

foolproof makeup
4 new color plans

for great skin
what to feed your face—inside and out

from Paris and Italy
new fashion allure

stress
how you can bear up under it

the younger man:
joys and hazards of loving one

fatigue-beater food:
quick and delicious

how a male doctor diagnoses you

a short story by Tennessee Williams



375

Opal and Diamonds

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MARCH, 1974

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FRANCESCO SCAVULLO

COVER: In a season when everything wraps, the prettiest way to wrap your throat—a peach chiffon scarf edged in lace, pinned with a wonderful jewel. By Doro, about \$29. Bergdorf Goodman; I. Magnin. Diamond-and-coral pin, diamond earrings: David Webb. Acrylic-and-linen peach knit sweater: Marisa Christina, about \$21. Miss Bergdorf of Bergdorf Goodman; Hudson's; I. Magnin. . . . Makeup by John Richardson, using Orlane's Lumilane Collection Designer Pencils—eyes outlined in Light Blue; lips, in Coral; Brown stroked on brows. Hair, Maury Hopson.

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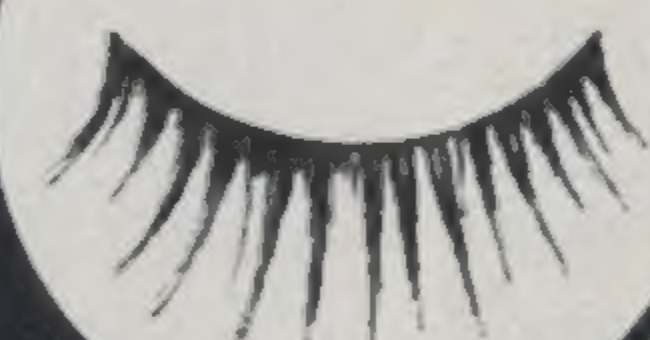
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Wash 'n
Wear
LASHES WITHOUT A CARE

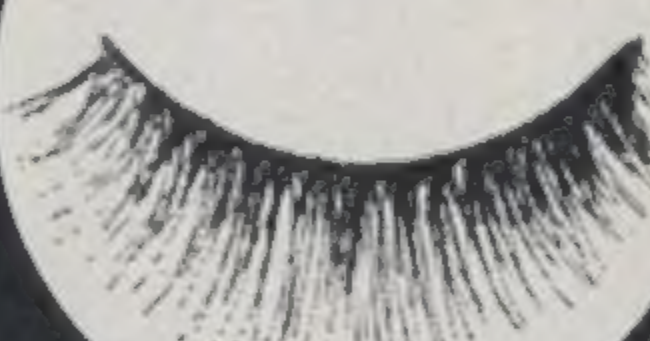


Making a big fashion splash—these lovable tub-ables from ANDREA. A new high in easy care, easy wear—they keep their clean, keep their curl, keep looking great. Floating-light in 12 bubbly, droop-proof styles, including the season's very newest shown here. At better cosmetics counters, \$5.00.

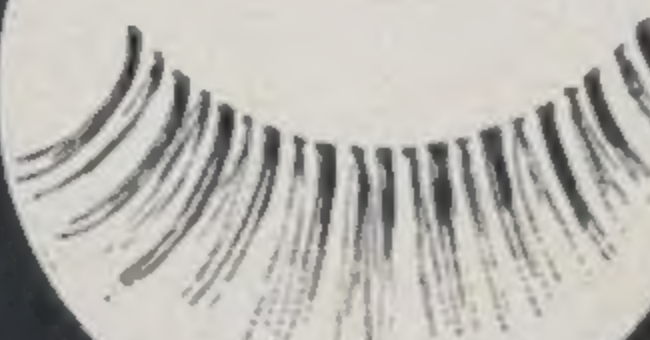
MERMAIDS



SPLISH-SPLASH

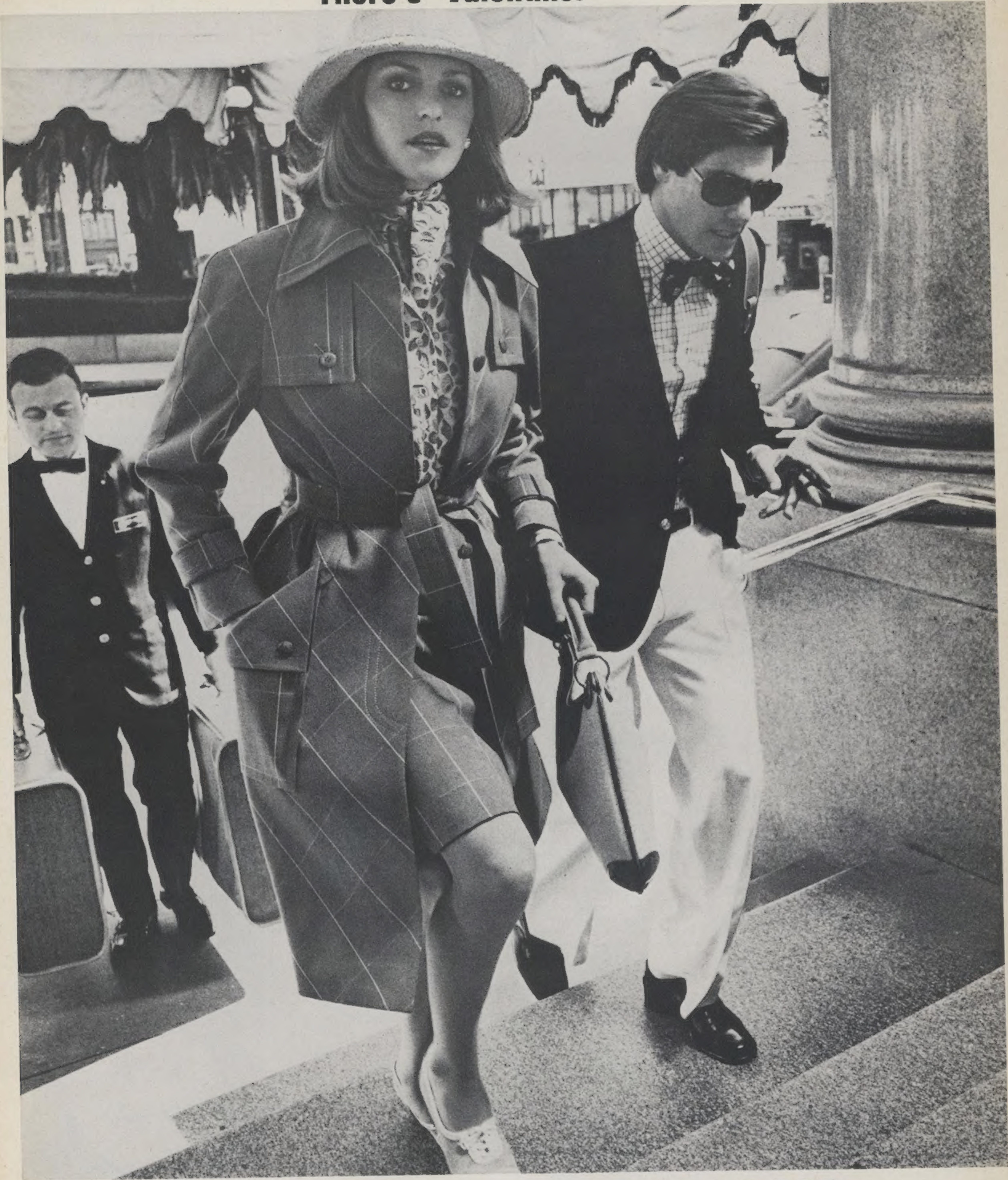


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Your Personal Eyedresser

There's Valentino.



We'd know it anywhere. At the St. Francis or the Excelsior.
That all-around wool gabardine trench belted over
the swift striding skirt. Where will we see it next?

Imagnin

California
Portland
Seattle
Phoenix
Chicago




THE PEPLUM AND THE ANKLE LENGTH: START OF A NEW ROMANCE FROM MOLLIE PARNIS
Turquoise rayon matte jersey the shade of the palest Mediterranean sunrise, designed in a dress with a peplum effect and the simplest tank topping. Designer Salon Bonwit Teller New York and all stores

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mystery is celebrated here in a
softly draped gown of rayon matte
jersey by Harold Levine, the palest
peach or navy, 6 to 14, 225.00

The Salon, and all Lord & Taylor stores



*This is the tag you should look for
even before you check the price tag.*

The Herculon II tag tells you what no price tag can. What you're looking at and admiring is a new fashion standard. Because it was created by a man who sets fashion standards.*

One of the designers who season after season uses his imagination with fabric, color and texture to set trends.

This elegant, two-piece lounging fashion was created by Bill Gibb of London. It looks very special because it was designed by a man who is very special.

Bill Gibb for Herculon II





Christian Dior squares you away for spring.
With a collection of square toes and heels that's
exclusive to S.F.A. in the USA.
Planning ahead, the barest sling in powder blue, pink,
seafoam green and bone kid, \$50. Shoe Salon.

Saks Fifth Avenue



Bullock's

Joan Leslie and the lanky sweater set say it all to get you into the Spring of things. Sensational feeling, nubby knit of denim blue and white. Sizes 6 to 12, \$155
Fashion Gallery

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Jacobson's Michigan

Creamy-soft leather shirtcoat, a natural traveler by LEDASPAIN. Alabaster, gold or brown. 8 to 16 sizes. \$210.



'ULTIMA' II

Poplin jacket by Chester Weinberg.

'I've developed a lipstick with such lasting shine,
there is only one word for it. Extraordinary.'

Charles Revson



C.H.R. EXTRAORDINARY GEL LIPSTICK

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Instead of a shine-inhibiting wax formula, C.H.R. Extraordinary Gel Lipstick is based on an exclusive gel formula that makes the shine sensational. And the special sable-blend brush makes it easy to get the shine on straight.

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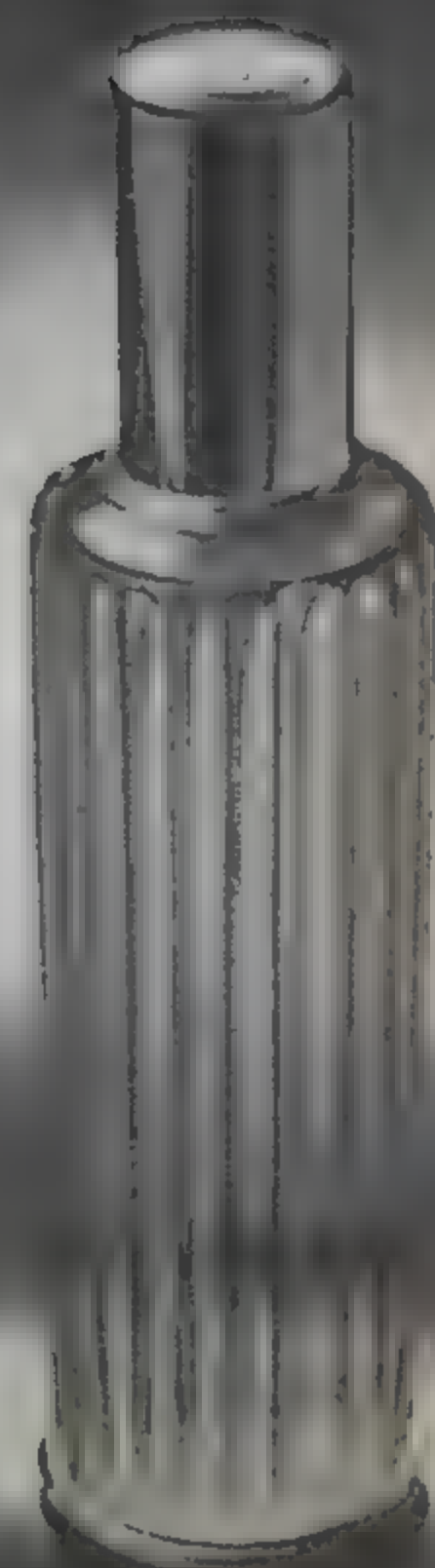
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Fashion Salons*

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column
of pristine white.
A moment of poise
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In Kansas City, at
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Catherine Deneuve for Chanel



CHANEL

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All you need is
one beautiful drop
to know why Estée Lauder
was keeping
Private Collection Perfume
for herself.



Estée Lauder





You can recognise a Burberry



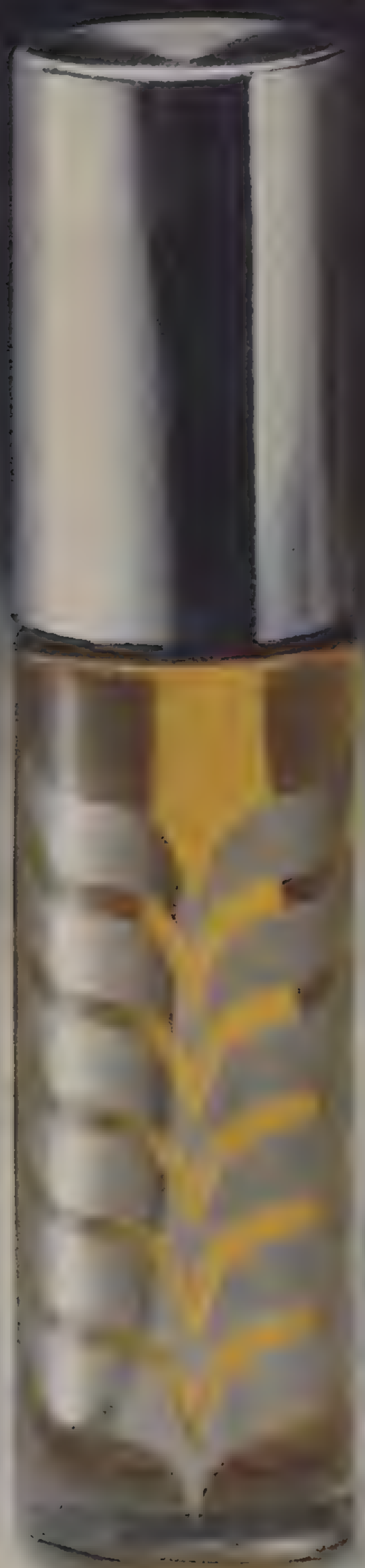
This Burberry is correct for a drive in the country or a journey to Manhattan. The Richmond allows you to travel in style wherever you decide to venture.

For further information and list of stockists in your area, contact: Anthony Kellond, Burberrys International Ltd., 560 Fifth Avenue, NY 10036. Telephone: (212) 582 3870

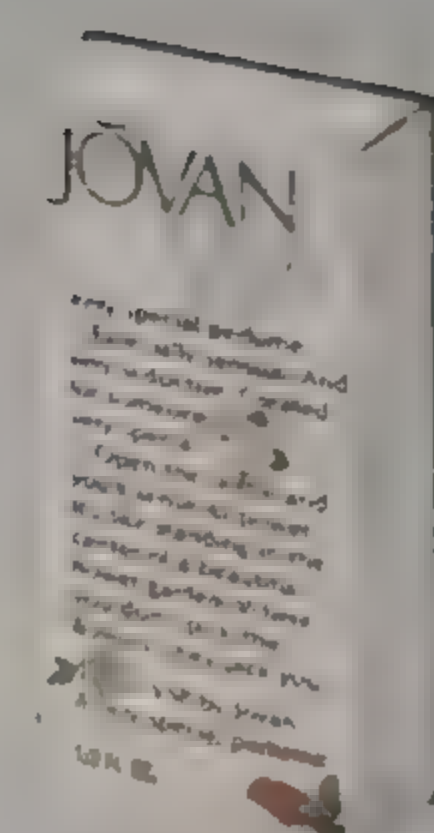
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Jovan introduces VSP. □ Very special perfume. Especially sensual. And very seductive. Created for someone very special. □ Open the bottle and you'll sense its power. □ It's like standing in the center of a beautiful flower garden. □ Where you don't pick the flowers. □ They pick you. □ VSP by Jovan. □ A very special perfume.



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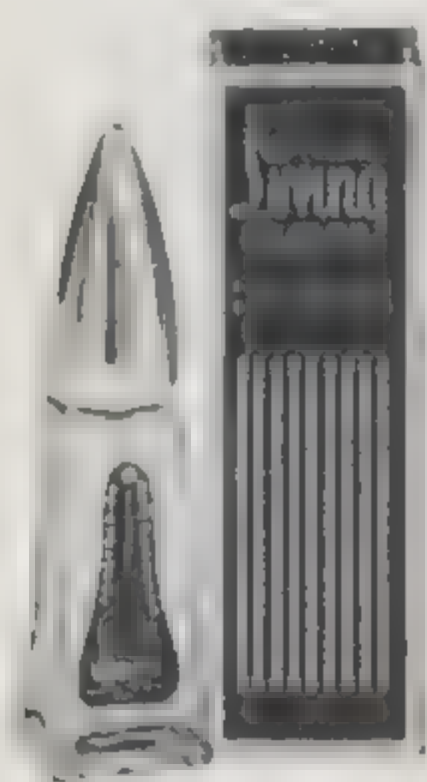


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VOGUE BEAUTY CHECKOUT

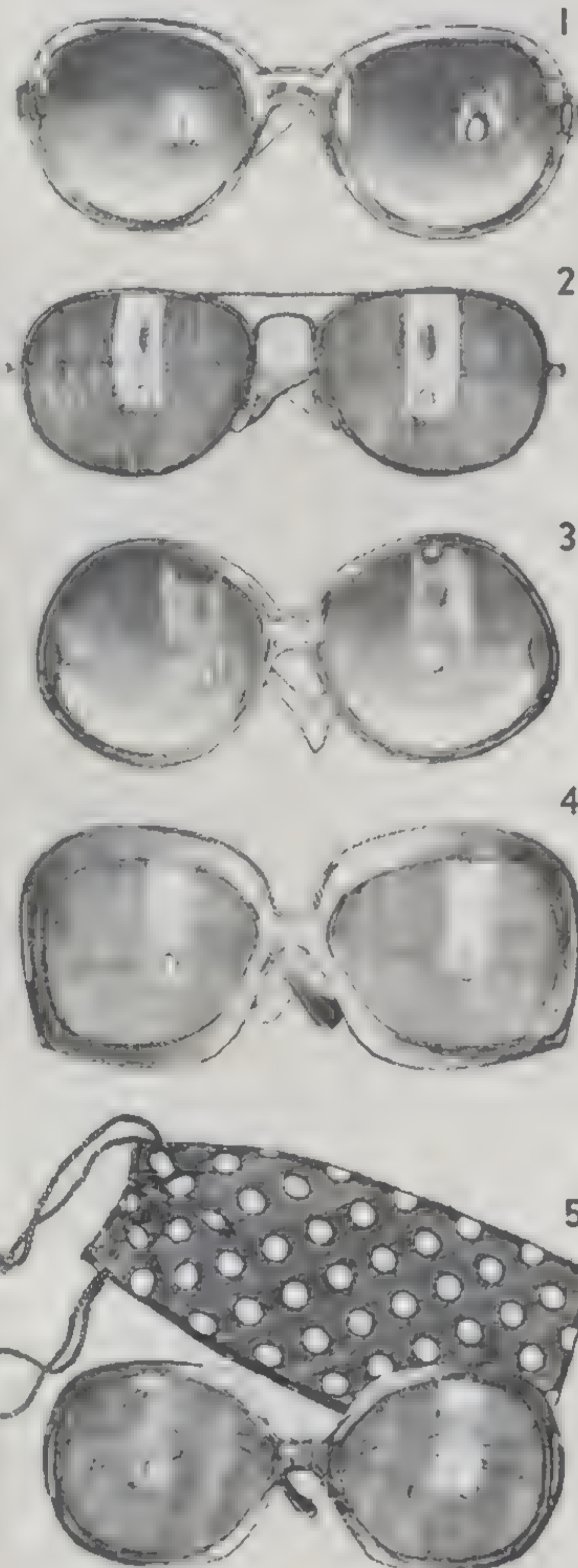
Catching Up on Color

Have we got some colors for you . . . in specs and shadows, on fingers and toes . . . there's even a crayon to color your hair

March . . . last breaths of winter, first spring teasers . . . a fine time to put some fresh new color in your life . . . maybe work out a new makeup (we did—see it on page 142). Or **change your hair color**—it's one of the freshest new-you things you can do. Do it as quickly and as easily as a chameleon with one of the shampoo-in hair-coloring kits. (Or, if you want to get an idea of how new color changes you, make a test run with a temporary hair coloring like **Roux Fanci-Full**, which rinses in, shampoos out.) . . . The best new shampoo-in hair coloring we've seen comes—not surprisingly—from **Clairol**. They call it **Balsam Color** and what it does besides putting your hair in marvelous color (from Palest Blond to Auburn, Darkest Brown, or soft, glossy Black) is put it in marvelous condition. The secret? A separate add-at-the-last-minute packet of rich protein conditioner. The effect?—so good that Balsam Color is also being used as a treatment, adding body and highlights to hair in need of help. Clairol even says Balsam Color will leave hair in better condition than before you used it.

Color-seekers who dislike the do-it-yourself route should head for their own favorite colorist. One of ours: **Rosemary, resident whiz at Saks Fifth Avenue Beauty Salon** in New York. We caught a first look at what she's been up to for spring and saw . . . **red-heads!** Some of the prettiest (and most glamorous—it's that kind of year) shades in town: soft, light Bois de Rose for strawberries-and-cream girls; mahogany Acajou for medium complexions; and spectacular Aubergine—deep, deep, bordering on eggplant—fantastic for dark-haired, olive-skinned beauties.

Once new color's in your hair, you may want to change some hair-care ways, too . . . a shampoo for color-treated hair . . . maybe some extra conditioning. Well worth trying: **Obey**, a one-lather one-shot shampoo/conditioner/hair manager for hair that's been colored/permed/or blown dry till it's dry. It's from **Roux** . . . and so



EMANUEL SCHONGUT

1. New frame for mirror lenses: clear, slightly smaller. **Fredericks Opticians**. 2. New tint: deep blue. **Bausch & Lomb**. 3. **Riviera's** amber gradients, new easy-to-wear shape. 4. New two-tone frames—apricot/bone. **Lozza**. 5. **Metzler's** two-tones, in a polka-dot pouch.

is one of the niftiest hair gadgets around: **Tween-Time**—a big, fat crayon of color (like an oversized lipstick) that keeps your roots the same color as the rest of your hair. Just moisten and draw . . . the color lasts till you shampoo it out.

Since **sunglasses** grew from glare-essentials to year-'round fashion accessories, the people who make them have been doing more and more spectacular things with color. This spring's no exception . . . and we spotted some standouts right away (you see some of them *above*): Pale sheer-color frames with matching pale lenses that show the eye—and its

makeup! "Gradient" color lenses—the kind that fade from top to bottom, color to clear—still some of the sexiest specs around (and one smartie we know says her color gradients make **great instant eye makeup**). Newest gradients? Two-tones—green running into blue, for instance. These, by **Riviera**, as are a group of sheer watercolor-y color gradients in pale wire frames (called **Candypops**) that look wildly fresh. . . . To watch for: All the great neutrals and naturals in frames—bone colorings, tortoise-y stripings, shell greys; new smoky bicolor frames (Italy's **Lozza** does some of the best of these); and the return of the mirrored lens (first seen at **Halston**).

For eyes behind the lenses, new colorings, too . . . some of the prettiest are caught in **Love's** new **Butterfly Collection**—four crystal-y clear compacts with four spots of color in each—and what colors! . . . Peach Blossom Moth. Purple Emperor, Jungle Queen Lavender, Monarch Brown, Blue-wing, plus eleven more, all in the same wing-ing it mood. . . . From **Frances Denney**, long-time big talent in the beauty world, a seemingly endless array of colors—**44 new shades in all, all for your eyes**. Included: eight eye crayons; four shades of protein Healthy Lash; and thirty-six shadows, in every opaque or shimmery shade imaginable.

If you've just about given up on flirty, fake-y lashes ever looking like the real you, look for a pair of "i" cosmetics' **Color Lashes**—they're some of the closest things to real we've seen. A surprising mix of color—half-and-half deep blue/deep green—somehow makes them meld into your own lashes like a soft shadow . . . so you hardly know the difference—just the effect.

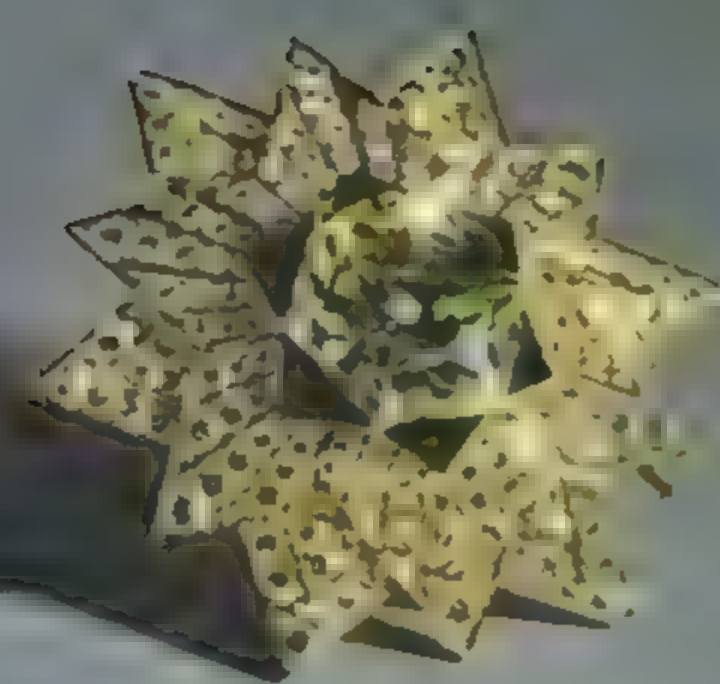
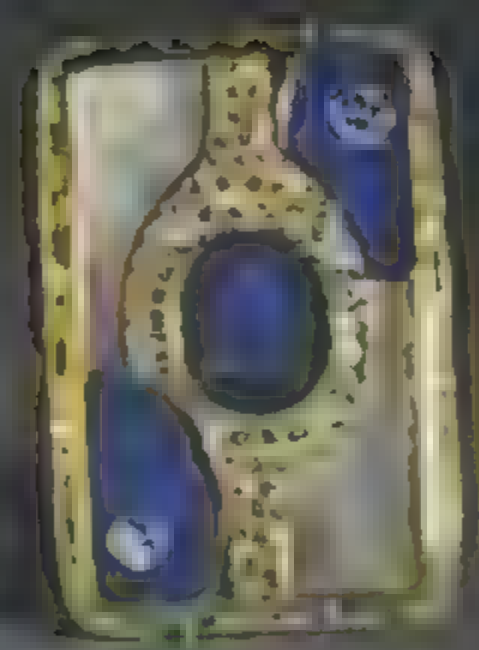
The last word in color? **L'Oréal's** glitter paints—a whole group of Sparkled Nail Colors for fingers and toes that they couldn't call anything else but **Razzmatazz**—the base is clear, the color's all in tiny bits of sparkle (and the silver is divine!).

—VALORIE WEAVER



B V L G A R I

BVLGARI



From experts: help for your mind

Can depression kill you? a face lift make you happier? meditation bring psychological insight? Here, news from specialists

When Un-ease Becomes Disease

Psychosomatic medicine researchers are finding that certain ordinary events, such as marriage, a vacation, a new baby or job, even a visit from your in-laws, may make you more prone to illness. Disease, they remind us, also means lack of ease.

Drs. Thomas H. Holmes and Richard H. Rahe, working in the department of psychiatry at the University of Washington School of Medicine, developed, several years ago, a point system for life crises with

totals that correlate with the onslaught of illness. The big ratings go with death of a spouse (100), divorce (93), marital separation (65), but they also discovered that a cluster of events which are not generally assumed to be stressful could lead to depression as well as allergies, infections, and other diseases.

Writing up their findings in a series of articles in the *Journal of Psychosomatic Research*, the University of Washington doctors say that the activity of coping with significant life changes not only lowers body resistance but alters the functioning of most body tissues, organs and systems, particularly when coping mechanisms are inadequate.

Mental Health and the Face Lift

If you're contemplating plastic surgery, you should begin by asking yourself, "Why now?" And you can expect your surgeon to ask the same question, along with more direct inquiries into the state of your marriage, possible feelings of sexual inadequacy, and relations with children, peers, and employer.

- If you are in psychotherapy, expect your therapist to be consulted.
- If you have guilt feelings about the operation, prepare to discuss them.
- If your husband objects to your plastic surgery, examine the reasons fully.

Speaking to a group of psychiatrists about the mental health implications of the face lift, Dr. Robert M. Goldwyn of Harvard Medical School stressed the need to consider carefully the motives of a person seeking plastic surgery.

Typically, he says, the person who wants plastic surgery is a white, middle- or upper-class woman

between the ages of forty and fifty-eight. She does not want to hide her age but to reaffirm a youthful optimistic outlook. She is energetic and active socially and professionally and does not fit the stereotype of the "idle rich."

He warns, however, that there are certain patients who probably should not undergo surgery, particularly if they expect too much from the operation. "A tighter face will not eliminate loneliness or return a wandering husband to the hearth," he says. When a patient makes an appointment just days after a divorce or death of a loved one, he believes it is best to delay the operation. Writing in *Psychiatry in Medicine*, Dr. Goldwyn comes to this conclusion: Plastic surgery is not for everybody and it doesn't replace psychotherapy, if that is what's needed. But for an aging person who wishes youthful feelings to be reflected in her looks, a face lift can contribute to a feeling of well-being.

A Right Brain

People trying to release tension, reduce anxiety, or just sleep better without drugs may whirl like dervishes, meditate by murmuring mantras or staring at mandalas, listen to their own breathing, or tune in to alpha rhythms. Researchers now suggest that such exercises may not only help you slow down, but they may also liberate a creative, intuitive you. It seems that the brain's dominant left half is responsible for speech and logic, and the right half is artistic, intuitive, and perhaps can be credited with imaginative, poetic pursuits.

Though we use both parts of the brain to varying degrees, psychologist Robert E. Ornstein, in The Psychology of Consciousness, argues that Western culture consistently rewards the left hemisphere because we put a premium on rationality. The East with its Yoga and mysticism is right-dominated. Reflective exercises may simply be attempts by many left-dominated Westerners to call more fully on the functions of the right hemisphere to gain greater possibilities for personal growth.

A "Fourth Force" in Psychology

If you're interested in raising your spiritual consciousness at the same time you're curing your neuroses, you may want to consult a transpersonal therapist. Characterized as a "fourth force" in psychology—after psychoanalytical, behaviorist, and humanistic approaches—the transpersonal school takes both the mystical and the mental seriously, combining psychotherapeutic techniques with such spiritual disciplines as meditation and Yoga.

California transpersonal psychologist Thomas N. Weide says that "at the level of neurosis or numer-

ous heavy hangups, transpersonal experiences tend to be mixed up with various kinds of self-deception, including full-blown forms of classic Freudian defense mechanisms." Nonetheless, he wants to help his patients retain the capacity for "emotional ecstasies" without their accompanying childish wish-fulfillment needs, for many people using meditative techniques or encounter-group exercises describe "peak" experiences which, Weide says, often enable them to transcend their personal egos and experience life with a larger "cosmic" perspective.

All in the Family Therapy

You don't have to go to a therapist to find out that you and your husband see different things when you look at your family, but sometimes it helps.

A new technique in family therapy is called "family sculpture." The therapist asks you to arrange your relatives in a way you think they relate to one another, a kind of living tableau of perceptions.

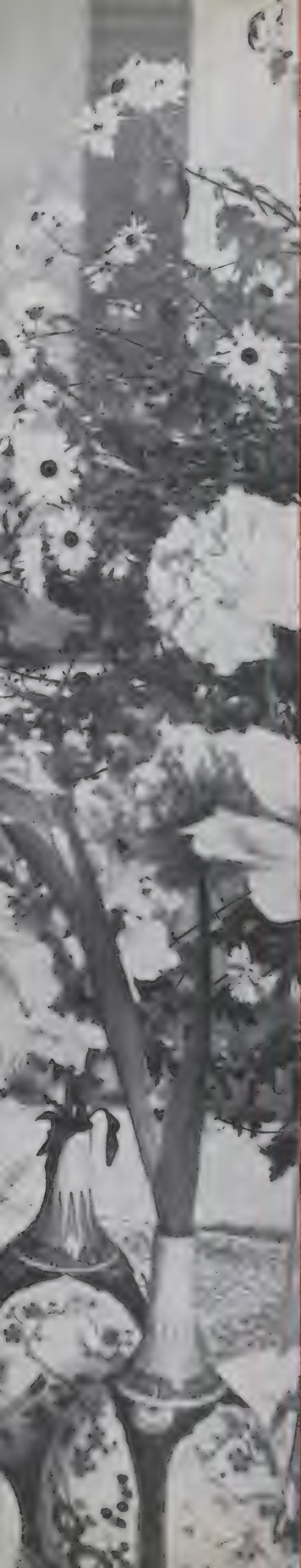
Typical example: Mr. and Mrs. Brown and their three children consult a family therapist to discuss conflicts among the Brown children. Cutting into a wordy interview, the therapist asks Mr. Brown to sculpt himself, his wife, and children there in his office. The father then gathers everyone together as though they were posing for a

family portrait, with everything benevolently ordered. Mrs. Brown objects. She moves with her husband to the sidelines, leaving the children center stage, silently depicting a struggle with each other.

Interpretation: Mr. Brown, the idealist, reveals his lack of awareness of a major family problem—the children's difficulties. Mrs. Brown, the realist, expresses the family divisions.

Through the sculpting process the therapist gets the family to discuss more openly their personal points of view. Writing in *Family Process*, Dr. Robert M. Simon says that sculpting can cut through excessive words that often hide a person's inner reality. Like art itself, it offers fresh insight.





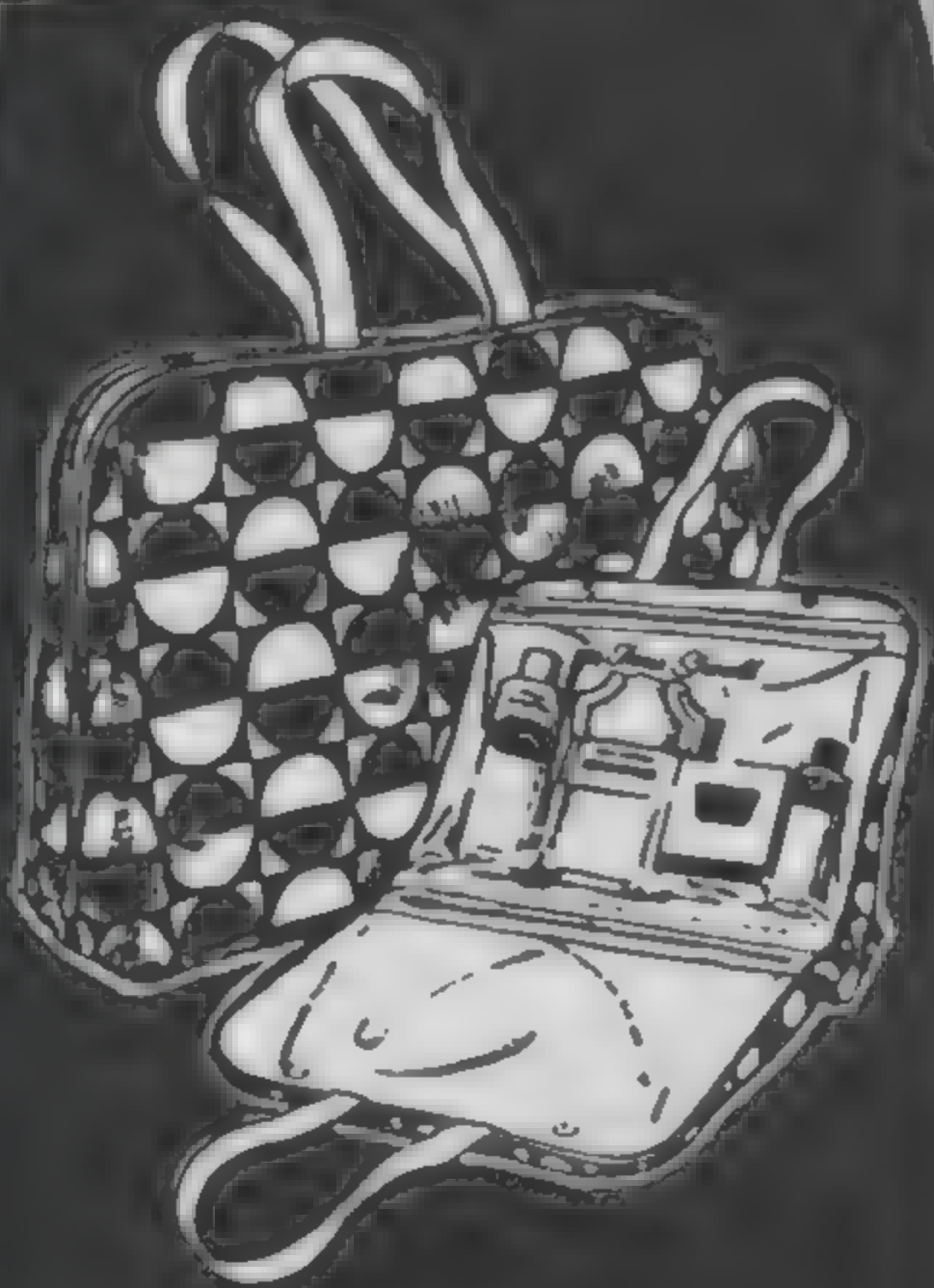
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VOGUE BEAUTY CHECKOUT

Problem Solving

You can improve your looks and solve some common beauty problems if you know the help available

This season, if you're clever, you can really give your looks a fresh start. . . . **A change in your eyebrows**, for example, can change the whole expression of your face. If yours seem hopeless, beyond the coloring/shaping kind of help, there's another way to tackle the problem: custom-designed false eyebrows. On the West Coast, the place to go for brows is also the place to go for wigs—Ellen Bennett's, in "The Courtyard" on North Canon Drive, Beverly Hills.

Miss Bennett, whose wigs have turned Hollywood heads, off-screen and on, made her first false brows 6 years ago. Since then, the demand has increased with an increase in facial surgery: "A lot of women come to us after a facelift, needing to have their eyebrows re-arched." But anyone can have it done, operation or not. In the first step, *shown above*, cellophane is placed over the natural brow and an outline of the new, better shape is drawn. Scotch tape is added to create, in essence, a 3-D pattern. This pattern is then transferred to silk netting through which hair is ventilated—an intricate process that resembles needlepoint. All work—for wigs and falls, as well as brows—is done by hand. "Once brows are in place, they behave like the real thing and you can even sleep in them."

Another eye opener comes with a lift—an **instant facelift**. No surgery here, just the operation of an ingenious little band, Face Up by Lorraine Basché. The band, of a special handwoven silk-elasticized velour from Switzerland, is 2-inches wide and con-



Step #1, false brows—the new shape is drawn on cellophane.

toured to fit the head. When you've selected the right size (there are 5) and mastered the art of putting it in its proper place, *shown below*, the effect is very smoothing; lines seem to be wrinkled out, droops and sags uplifted, and eyes are, literally, opened wide. Face Up works by forcing the facial muscles—as you talk, smile, chew, kiss—to work against the tension of the band which provides firming and toning. The more you talk, in fact, the more you could be doing for your face! Available at leading department stores.

To improve nails, a weak point for many of us, comes a new strategy from Charles of the Ritz called the Nail Fitness System. In one small kit you can find extra special treatments to get nails in top condition—and keep them there: Cuticle Sluffing Lotion; Moisture Balance Conditioner; plus brand-new Conditioning Nail Bath, a concentrate that moisturizes nails and cuticles to get a manicure off to a good start. Also in the System: a plastic shell in which nails can have their conditioning soaks. The reward: longer, stronger nails ready for color, which Ritz readily sup-

plies—there are 6 new shades of Protective Nail Color—the Neutral Naturals—soft, delicate, and perfect now and through summer (especially with a tan!).

If losing weight is your biggest problem, you have company. More than 70 million Americans suffer from obesity. Despite promises, pills, panaceas, and more recent serious medical research, no magic cure has been discovered. But physicians have found diet groups to be successful for many of their patients. The first major weight-control group, TOPS (Take Off Pounds Sensibly—or, officially, TOPS CLUBS, Inc.) was founded in 1948 in Milwaukee. There are now more than 330,000 members in 12,000 chapters around the world. The TOPS program has 5 distinguishing facets: (1) Medical orientation—all members follow their own doctor-prescribed diet and weight-loss goal. (2) Group therapy—the point doctors stress as key to the success of this approach. Members are in constant touch to discuss common problems, provide needed encouragement and moral support. (3) Competition—keen on all levels. (4) Recognition—given to those who have lost, and maintained the loss of, outstanding amounts. (5) Obesity research—a TOPS-funded program on all aspects of obesity and metabolism began in 1966 and is centered at the Deaconess Hospital in Milwaukee. Interested in getting to the TOPS? —Write to their headquarters at 4575 South Fifth Street, P.O. Box 4489, Milwaukee, Wisconsin 53207.

—SUSAN GREENSTEIN



Steps to a Face Up lift: slide band over head, down to neck. Using both hands grasp the front, pull forward about 4", then lift in a smooth continuous motion—it should touch at the forehead brow line. Continue up to 1"-2" past hairline. Tilt head back, release band—it positions itself. Head up, gently free ears.

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VOGUE BOOKS by Jean Stafford

Anne Lindbergh: A Puzzlement

Torn between an earthly paradise
and the violent one in the skies

With each volume of her diaries and letters (*Locked Rooms and Open Doors* is the third of them), Anne Morrow Lindbergh becomes more puzzling. Writing on December 31, 1935, when the last entry in this new book is made, she seems scarcely more certain of herself than she was at the beginning of the first volume, *Bring Me A Unicorn*, when at the age of sixteen, she wrote to her older sister Elisabeth that she wanted to kick over the traces and break family traditions by going to Vassar instead of Smith. (She went to Smith.) Now, thirteen years later, she has accumulated a mass of spectacular experience, wonderful, dreadful, amazing: she has married the Lone Eagle, for years the most idolized public figure in the world; she has borne a child and has lived through the unparalleled horror of his kidnapping and murder and the cruelly protracted search for and trial of his alleged abductor; she has learned to fly and is an expert radio operator and she has made extensive pioneering flights with her husband charting domestic air routes and lanes to the Orient. She has been subjected to every possible discomfort and peril and has mingled with every stratum of society, the loftiest, the lowliest, the most frivolous, and the most energetic. She has begun to write seriously, and her book *North to the Orient* will establish her as someone on her own and not just the Colonel's lady or the daughter of powerful parents. But although she is a full-fledged butterfly, she appears to wish herself back into the safe life of a chrysalis.

The spring after the birth of their second child, Jon, the Lindberghs embarked on another survey flight which took them to Greenland, Iceland, Scandinavia, Russia, the British Isles, Europe, Africa, and South America. They were gone for nearly half a year. The baby had been born not long after the disappearance of the first child, and their anguish was rawly fresh.

She is perpetually torn between her wish to live in a quiet country house and take long walks in the woods, read (Rilke, Thoreau, Edna Millay, Virginia Woolf, John Masefield) beside a bristling fire, and arrange flowers and write and meditate; torn between this earthly paradise and that violent, adventurous one in the skies with her husband who is "... solid, all of a piece, pure pure gold." To her diaries and, now that they are being published, to the world—she admits to terror and to wrath, but if she manifested her ferocious feelings to Charles, she admits this to no one. Early in December of 1935, Charles decided that they would go abroad for the winter or longer. "Be ready to go by the end of the week—" he tells her and she tells her diary and us, "All my life seems to be trying to 'get settled' and C. shaking me out of it. But you like it? Yes."

She is a good reporter of fair weather and foul, of bedbugs and bluebells, of strange food and musk-ox and the colors of Lenin-grad. But she is a superficial reporter of herself and, therefore, of others. When Harold Nicolson was in residence at her mother's house, Next Day Hill, in Englewood while he was writing the life of her father Dwight Whitney Morrow, the financier and diplomat, the following exchange, in part, took place between the two, Nicolson said, speaking of her writing:

"Well, I think you keep yourself in watertight compartments."

"But I think that's the only way to live. Besides flying, I can't afford to do anything else. I can't afford to be imaginative. I would be terrified. I've got to control it. I've got to think about cold feet over the icecap, otherwise I'd be afraid. That's what's wonderful about Charles: he has imagination but he controls it, he controls his fear."

If the only way to live is in watertight compartments, how are we to know when we have died? ▽

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By Patricia Barlerin

Hassle-Free Work for Women

Someday, women with families may hold jobs without shredded loyalties and battered nerves. Why not now?

By the time my two little girls (six years and three months old respectively at this writing) are old enough to work, the whole hassle about women and business will be behind us. Lucky them. Twenty years from now they will be able (if they like) to move from college to graduate school to business/profession *cum* marriage *cum* motherhood—all smoothly, without the stops, starts, doubts, criticism, and just plain bogging down that typify female careers in the mid-'seventies, my own included.

If that utopia becomes reality, it will be because we—the first generation of superpeople working women—devise *and institutionalize* new ways of coping successfully with the spectrum of obligations that we are amassing: to husbands, children, bosses, shareholders (in my line of work), associates, employees, friends, lovers, and—yes—even to ourselves.


In a reflective mood (who's got time for reflection?), I can conjure up the simpler world of the past—when a working woman was happy living as a spinster, her obligations limited to boss and typewriter—and her married sister was equally content at home with the kids. But of course we're into a whole different scene now.

As a group, we youngish career women are determined to have it all: marriage, children, professional work, the second house, "more meaningful lives as individuals" (whatever that means), and a lot of fun. More than just having it all—we're determined to do it perfectly. The kids must be happy; the job must be important and pay well; the number of husbands should be kept to a minimum; the lovers should be discreet enough not to mess up the rest of it. In a word, we are demanding that we perform successfully on so many fronts (none of them new in itself but taken

together new by virtue of sheer multiplicity) that it's little wonder that "She's got it all together" has become the top compliment of the times—or that we find existing institutions in our society inadequate and lose patience with them.

Domestic help as a social institution is a case in point. Most of the literature on how our new Sexually Equal Opportunity families deal with day-to-day life concentrates on which marriage partner does which household task. Besides being aggressively dull, I find this analysis skips over the central fact that the emergence of well-rounded professional women in numbers is creating a throbbing new market for domestic help. If the husband and wife described in all those articles both work so hard and do so well, they're not going to take turns scrubbing the floors on Saturday morning; instead, they're going to hire a cleaning woman. They're not going to take turns getting up all night with the new baby; they're going to hire a nurse. But in most of the United States good domestics are very, very difficult to find at reasonable cost.

One remedy for the cost-of-domestic-help problem could be a change in the present laws to allow tax deductions for child care as a business expense for working mothers. Clearly, existing legislation is inadequate and should be altered to reflect things as they are. Under present law, if total annual family income exceeds \$27,600, no deduction is possible. For me and for many hard-working mothers, this means that a \$100 lunch at a fancy restaurant with a reasonably promising business prospect can be deducted (after-tax cost = \$50, assuming a 50 percent tax bracket). However, the most essential business expense I have is the wonderful Swiss (Continued on page 44)



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The beauty of Trichoperm lies in what it doesn't have, as well as what it does. One thing it doesn't have is the harsh, damaging ammonia which can spell disaster for hair that needs to be handled with care. Another harsh element missing from Trichoperm is alkali. What it does have is protein for body and conditioning, plus protection against damage during the perming process.

The beauty of Trichoperm also lies in what it does, as well as what it doesn't. Trichoperm does not turn out curls that look like they were rubber stamped out of a mold. A truly innovative formula, it enables your hair stylist to give bounce, body and style-support to just about any look from the traditional to the free and easy.

Trichoperm is a new experience for women who've had bad experience with perms in the past. If you've been unhappy with perms before; if those frizzy, curly numbers turn you off; or if you're just plain scared of what a conventional perm will do to your delicate hair, ask your hair stylist about the new Redken Trichoperm Formula #144B. Trichoperm is a professional service available only from your stylist. It's here today at your salon.



At beauty salons only.

WORK FOR WOMEN

Continued from page 40

nurse (about \$100 per week) without whom I literally cannot walk out of the door. But what I pay her is a nonbusiness expense, according to the Internal Revenue Service (after-tax cost = about \$100). Deductibility would mean we could increase the domestic pay scales to a somewhat higher level and attract more and better people into the market. Representative Bella Abzug (Democrat, New York) has introduced legislation to allow across-the-board child-care deductions (HR251), but the bill is languishing in the House Ways and Means Committee, has been there since January, 1971, and shows little likelihood of emerging in the next several months. Appropriate action is to write to its chairman, Representative Wilbur Mills (1136 Longworth Building, Washington, D.C. 20515), requesting that he report out this particular bill.

Another obvious institutional change is called for on the part of employers. During the years when their children are young, a part-time work schedule is a virtual necessity for most professional women. Many forward-looking employers are *somewhat* willing to work out part-time/consulting arrangements for women they already know—typically married full-time employees who get pregnant. But why can't employers plan for, expect, *want* part-time professional women? Some jobs clearly can't be done part time; but a lot *can*, and it would be to everyone's interest to define them and make them available to professional women with children—women who otherwise either will quit and lose skills or will stay on full time to the possible detriment of the children involved.

I think there is little doubt that our daughters will—as we do—find careers exhilarating and necessary, not just for maintaining a more elaborate life-style but for the pure competitive turn-on of professional achievement. Heaven only knows what problems these girls will encounter when they start to work in twenty years or so; but by then attitudes and institutions in our society may well be restructured so that balancing responsibilities as wife, mother, and worker will be possible with less hassle than it is today. At least I hope so. ▽



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Leopold Adler Company,
Savannah

GEORGIA (cont.)

Lord & Taylor, Atlanta
Shirley's, Gainesville
IDAHO
Brookover's, Boise
ILLINOIS
Boston Store, Joliet
Carson Pirie Scott & Co.,
Chicago
Chas. V. Weise, Rockford
Gilmore's, Oak Park
Lord & Taylor, Oakbrook
Schwartz Intimate Apparel,
Highland Park • Skokie
INDIANA
Block's, Indianapolis
Carson Pirie Scott & Co.,
Michigan City
De Jong's, Evansville
Frances Shop, South Bend
L. S. Ayres, Ft. Wayne •
Indianapolis •
Lafayette • South Bend
Lazarus, Indianapolis
Roots Dry Goods,
Terre Haute
Stewart's, Evansville
IOWA
Armstrong's, Cedar Rapids
Fantie's, Fort Dodge
Green's, Okoboji
Petersen's, Davenport
Robert's, Charles City •
Mason City
Roshek's, Dubuque
The Woman's Shop,
Spencer
Younkers, Des Moines
KANSAS
Henry's, Wichita
KENTUCKY
Paducah Dry Goods,
Paducah
Shillito's, Lexington •
Louisville
Stewart's, Lexington •
Louisville
The Smart Shop, Pikeville
LOUISIANA
Godchaux's, New Orleans
Goudchaux's, Baton Rouge
Gus Kapan, Alexandria
Palais Royal, Shreveport
Selber Bros., Shreveport
The Fashion, Shreveport
The White House,
Lake Charles

MAINE

Cortell Segal, Bangor
Jordan Marsh, Maine Mall •
Portland
Lady Grace Corsetry,
Maine Mall •
South Portland
Porteous Mitchell Braun,
Portland
Quality Shoppe, Biddeford
Siern's, Waterville
Ward Bros., Lewiston
MARYLAND
Hochschild Kohn,
Baltimore
Peskin's, Cumberland
Stewart's, Baltimore
The Hecht Co., Baltimore
We Fit Corset Shop,
Baltimore

MASSACHUSETTS

Adasko, Salem
Albert Steiger Co.,
All Stores, Springfield
Anns, Maltapan Square
Ann August, All Stores,
Springfield
Baylins, Fitchburg
Blake's, All Stores,
Springfield
Cherry & Webb, All Stores,
North Dartmouth
Dorothe Ann, Marblehead
Dorothy Dodd, Holyoke
Englands, All Stores,
Pittsfield
Forbes & Wallace
All Stores, Springfield
Hope Chest, Boston
Ivy Shoppe, Spencer
Jordan Marsh & Branches,
Boston • Worcester
La Mode, Malden
Lady Grace Corsetry
Brookline • Haverhill •
Lowell
Lord & Taylor Boston
Marcus, Worcester

MASSACHUSETTS (cont.)

Nettie Greene, Belmont •
Newton Centre
Peerless Co., Auburn
Rook's & Branches, Lynn
MICHIGAN
Herpolsheimer's, Muskegon
Jacobson's, All Stores
Milliken's, Traverse City
MINNESOTA
Brett's, Mankato
Dayton's, All Stores,
Minneapolis
Field-Schlick, All Stores,
St. Paul
Georgia's, Fairmont
Glass Block, Duluth
M & K, Duluth
Marvin Oreck, Edina
Nell's Wigs & Things,
International Falls
Nygren's Apparel, Excelsior
O'Meara's, Fergus Falls
Oreck's, Duluth
Powers, All Stores,
Minneapolis
Thompson's, Mankato
Wahl's, Duluth
Young-Quinlan, All Stores,
Minneapolis
MISSISSIPPI
DeLoach's, Greenwood
Gayler's, Biloxi • Jackson
Mannequin Shoppe,
Greenville
McRae's, Greenville •
Hattiesburg • Jackson •
Meridian
Ruth's, Columbus
MISSOURI
Adler's, All Stores,
Kansas City
Blattner's, Jefferson City
Famous Barr, St. Louis
Hall's Crown Center,
Kansas City
Stix Baer & Fuller
Kansas City • St. Louis
Swanson's, Kansas City
Woolf Bros., All Stores,
Kansas City
MONTANA
Hart-Albin Billings
NEBRASKA
Brander's, Lincoln • Omaha
Lorjeans, Lincoln
Miller & Payne, Lincoln
Yunker-Kulptrick's,
Omaha
NEVADA
Ronzone's, Las Vegas
The Broadway, Nevada
The Underworld of
Las Vegas, Las Vegas
Weinstock's, Reno
NEW HAMPSHIRE
Currier Co., Lebanon
Jordan Marsh, Bedford
Kimball's, Portsmouth
Lady Grace Corsetry
Manchester • Nashua
Lynch Co., Bedford •
Manchester
Town & Country, Hanover
NEW JERSEY
Brook's, Summit
Edith's, Princeton
Epstein's, Livingston •
Morristown
Florence Shop,
Bergenfield
J. M. Towne & Co.,
Caldwell • Willowbrook
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Meyer Bros., Paterson •
Wayne
Reynolds, Hackettstown •
Somerville • Toms River •
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Seallon's, Ridgewood
Steinbach
Asbury Park & Branches
Stern's, Paramus •
Preakness •
Willowbrook •
Woodbridge
Tepper's, Plainfield •
Short Hills
Wechsler's, Passaic
NEW MEXICO
Dillard's, Albuquerque

NEW MEXICO (cont.)

Kistler-Collister
Albuquerque
Rhodes, Albuquerque
NEW YORK CITY AREA
Abraham & Straus,
Brooklyn
B. Altman & Co.
& Branches
B. Gertz, All Stores,
Jamaica
Bloomingdale's,
New York & Branches
Corsetorium, Inc.,
All Stores
Lord & Taylor,
New York & Branches
NEW YORK
Addis Company, Syracuse
B. Forman & Co., Rochester
Berger's, Buffalo
Boston Store, Latham •
Schenectady • Utica
Davids, All Stores, Albany
Dey Bros., Syracuse
Dorothy Stein, Scarsdale
Doyle Knower, Utica
Drazens, Binghamton
Fish's, All Stores, Albany
Fian's, All Stores, Syracuse
Goldbergs, New Hartford •
Rome
Hunigbaum's, Albany •
Glens Falls
Imperial Co., Schenectady
Jenss, Niagara Falls
Lucky Platt Co.,
Poughkeepsie
Macy's, Albany
McCurdy's, Rochester
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Glens Falls
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Ivey's, Chapel Hill •
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John Carroll Co., Asheville
Miller-Rhoads, Raleigh
NORTH DAKOTA
Black's, Fargo
DeLendrecie's, Fargo
Herbst, Fargo
Virginia Flora Shop, Fargo
OHIO
Carlisle's, All Stores
Caryl Crane, Sandusky
Halle's, Cleveland
Harts Boutique,
Chagrin Falls •
Shaker Heights
Higbee's, Cleveland
Joseph Horne Co.,
Youngstown
LaSalle's, Toledo
Lazarus, Columbus •
Lima • Mansfield
Lion Stores, Toledo
May Co., Cleveland
McAlpin's, Cleveland
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Polisky's, Akron
Rike's, Dayton
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The Union, Columbus
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Meier & Frank, Portland
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Brand's, Philadelphia
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Wilkes-Barre
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The Youth Center,
Edwardsville
Walt & Shand, Lancaster
PUERTO RICO
A. Arguilles & Co.,
O. d. San Juan
A. Cuesta & Co. Inc.,
O. d. San Juan
Aida's, Aguadilla
Alamancos Mi Tienda,
Inc., O. d. San Juan
America's Boutique, Yauco
Armstrong's, Ponce
Carmen Chirino Boutique,
Hato Rey •
Mayaguez Mall •
San Juan
Casa Norma, San Juan

PUERTO RICO (cont.)

Casa Valdecilla, Ponce
Delia's Boutique,
Rio Piedras
Edith Tress, Santurce
Ellie Shop, Inc.,
Caribe Hilton Hotel
Emily Shop,
Plaza Las Americas •
Santurce
Estrella's Modas, Hato Rey
Helanie Fashions,
Rio Piedras
Lorena Boutique, Arroyo
Luis Guevara & Co., Inc.,
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Isia Verde
Maria Rosa's Boutique,
Humacao
Manisot, Santurce
Michelle's, Santurce
Minn's Fashions, Fajardo
Nereida Boutique, Ponce
Novedades De Puerto Rico,
Bayamon
Praxades Pla Boutique,
Hato Rey
Salon De Trajes Rosa-Mari,
Bayamon
Velasco, Old San Juan •
Plaza Las Americas •
Rio Piedras
Young Elegants, Santurce
Young Set Lingerie,
Ponce

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Helen Olevson, All Stores,
Providence
Jordan Marsh, Warwick
Outlet Co., All Stores,
Providence
Peerless Co., All Stores,
Providence
Seena's, Warwick
SOUTH CAROLINA
Aug. W. Smith Co.,
Spartanburg
Belk-Northwood Mall,
Charleston
Gallant-Belk, Anderson
Ivey's, Greenville
Meyers-Arnold, Greenville
Wingfield's,
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Z.C.M.I., All Stores
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Magrains Fashion Shop,
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CHILDREN, INCORPORATED



By Clare Boothe Luce

The Etiquette of Backgammon

How to behave beautifully at the playing board, including terms you should know, axioms to remember

EDITOR'S NOTE: *In 1930, the backgammon columnist for the witty arts-and-events magazine Vanity Fair (now part of Vogue)—Georges Mabardi, who was born in Egypt, where the game has been played for centuries—and the associate editor of Vogue, who later wrote the laughing-before-Lib play The Women and was the U.S. ambassador to Italy—Clare Boothe Luce—collaborated on Vanity Fair's Backgammon To Win. Now, with the game flourishing again, the book is being reissued by Simon and Schuster in association with The Condé Nast Publications Inc. This account of correct playing form is drawn from the last chapter, written by Ms. Luce.*

The year 1930 was a memorable one in the world of fashion, for it saw the romantic revival of long skirts, a crash (with social reverberations) in the stock market, the sprightly advent of Tom Thumb Golf, and the sudden and widespread vogue for the ancient and all but forgotten game of Backgammon. Now, some philosophical soul might find in the extraordinary popularity of this latter fad a combination of the elements of all the other three: like long skirts, its reversion to antiquity in a pleasant revolt against a too rigid modernism. Again, the game is an exciting, if miniature, re-enactment of the stock-market crash, with its sudden adventurous ups and downs, its rapid, unpredictable, and dizzy turns of fortune. In addition to this heady wine of chance it offers the same mental hazards and imaginative possibilities as Miniature Golf. Thus the philosophical soul might make an excellent case for the theory that this latest parlor phenomenon, Backgammon, which is both modern and romantic, dangerous and frivolous, lucky and skillful, presents a perfect portrait of the modern mind.

However that may be, Backgammon is here and, we may suppose, here to stay: meaning, exactly, that it is here to stay until some game with more exciting possibilities is evolved, invented, or resuscitated. To prove that Backgammon (unlike the late unlamented Mah-Jong) is not a transient vogue, several fair-sized volumes about it have already appeared.

But none of them until now have contained a word about the etiquette of this game—a deplorable omission, for, as any Backgammon fan will tell you, there is no game, not even Contract Bridge, in which a player, without infringing any of the written rules, may be more annoying, more irritating, and more of a bore to his opponent than at Backgammon. The variety of ways in which a man or woman, armed with a dice-cup and dice, can sit down before a board and quite unconsciously, perhaps, exasperate or exhaust an adversary, are numerous enough to deserve some mention.

Into the category of Backgammon nuisances the blatant novice does not precisely fit, for while he is an obvious bore to the experienced Backgammoner with whom he insists on playing, he is often a blessing in disguise, a lamb preparing himself for the slaughter, something, one might almost say, handed to you on a silver platter. And unlike the Bridge novice who assumes, with disastrous and embarrassing results, the responsibility of a partner, the Backgammon neophyte is on his own—lives, dies, doubles, and loses on his own. And while it is always tedious for an expert to play Backgammon with a novice, the monetary rewards usually make it (to speak brutally) well worth while.

But the trying habits of the experienced (Continued on page 58)

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Death haunts Van Gogh's last self-portrait.

He sacrificed his sanity and his life to see and to paint as no one ever had before

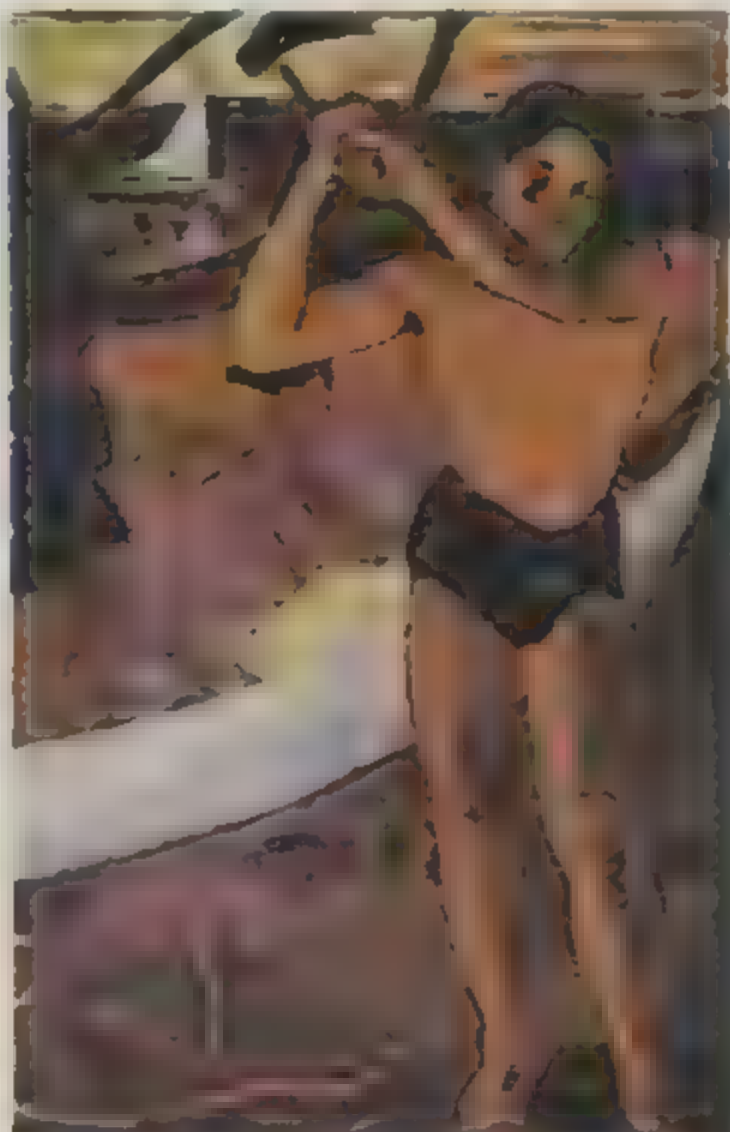
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Van Gogh sought peace in painting this church at Auvers.



Many other artists, such as Gauguin, are represented.



In *The Harvest*, Van Gogh captures both the lushness and the deep tranquility of the southern French countryside.

HE TRIED to express his feeling for man and nature by becoming a minister, but his fervor alarmed his superiors. He fell in love with two women of his own class and they fled from him as from a dangerous lunatic. The famous incident in which he cut off part of his ear and gave it to a prostitute was only one more attempt to give something of himself to anyone who would accept it.

This torrent of emotion — for which society had no use — turned Vincent Van Gogh into one of the greatest painters of all time. Never has a man poured so much pure responsiveness into his art. You can see in it everything from salvation to suicide. Sacrificing his life and sanity to his work, he burned himself up in a blaze of perception, a controlled riot of color that washed over modern art like a tidal wave of lyricism.

Love, for Van Gogh, was a means of seeing... of fusing himself with his subjects. Even the lavish way he squeezed a tube of paint directly onto his canvas symbolized a generosity that knew no limits. To the humblest subject—an old pair of boots, an empty chair—he brought the special light of his own fervor. As one critic put it, Van Gogh had the courage to look the sun squarely in the face and steal its radiance.

Beside almost 1,700 works of art, Van Gogh also bequeathed to the world—in 661 letters to his brother—one of the most moving autobiographies ever written. It shows this dauntless man trying to learn Greek in order to be allowed to preach to Dutch coal miners. You find him, his hatband stuck full of candles, painting the stars at midnight. You trace letter by letter, canvas by canvas,

the collapse of his sanity and his subsequent suicide.

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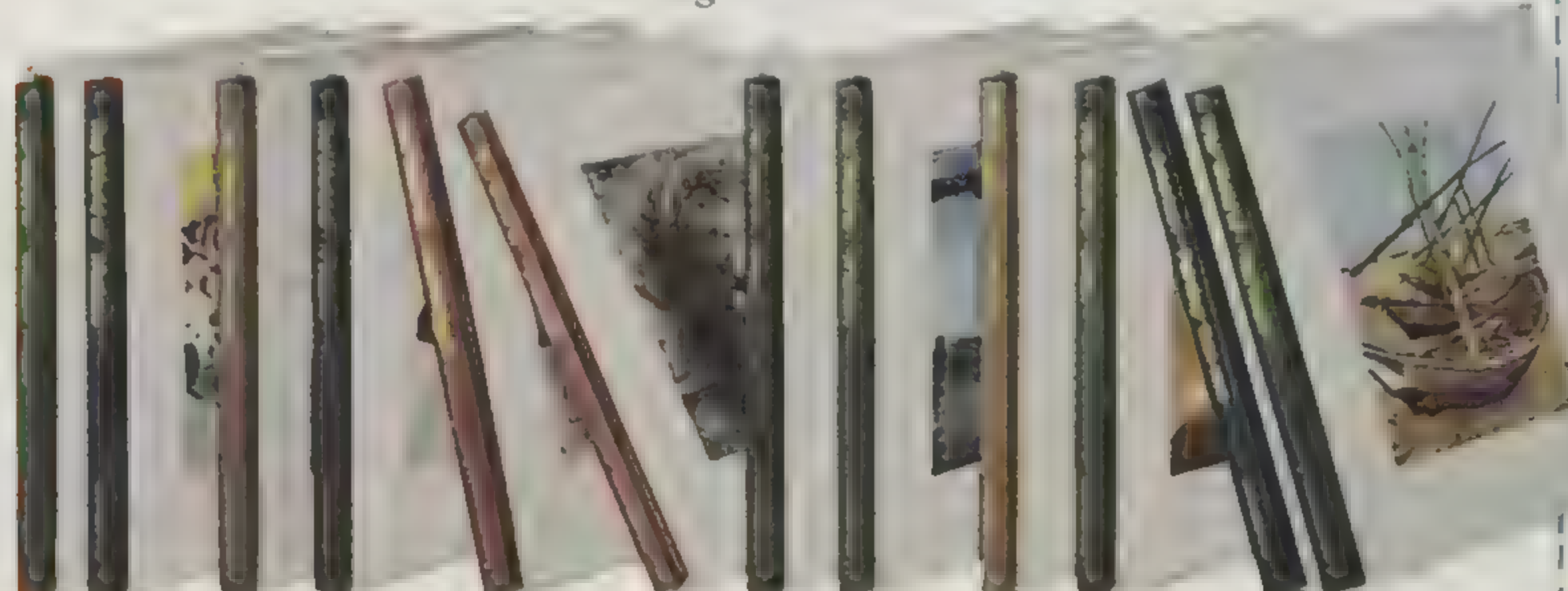
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Your Hair as a Master Sees It

Vidal Sassoon: "Worldwide, we believe in the wavy, chunky, mid-length bob..."

His voice is gentle, but Vidal Sassoon's plan is sweeping: "Right now we're training 250 people per week to cut and style hair in our method in two schools—the one in London is a center for students from Europe and North Africa; the one in San Francisco was conceived as a training cen-

Toronto to Munich, back and forth, so that nobody goes stale."

What's on the minds of the 250 stylist-members of Vidal's artistic team these days is (you guessed it) *The Great Gatsby*... a modern evocation, not a period copy: "It's a chunky, mid-length, wavy bob... very soft, and flattering. It's a style that needs superb cutting. I'm for any style that depends on superb cutting. That's why I never cared for the shag—almost anybody could bluff their way through it and the results were always about the same: mediocre, pretty boring."

The shag is about the only thing that seems to bore Vidal. His great current enthusiasm is a new setting for the Sassoon private life—a house in Beverly Hills for Vidal and Beverly and their three young children. "It's a marvelous place for the kids to grow up with sport and sunshine." Vidal himself is spending a bit less time in the sunshine, "I'm on the road at least four months a year—visiting the schools and the salons. Not to check up on them, but because they want to show me what they're doing." It's not, by the way, a question of showing them what he's doing—Vidal Sassoon never cuts hair these days except for an occasional show (most recently, a triumph in Paris where he matched skills with Carita and Alexandre and came away with a standing ovation from an audience of professionals).

"There is a time for everything. I took cutting as far as I could go with it. Now it's time for new young talents. We work on a philosophy, not on my ego, so I believe in giving the credit, and the shears, to the others." He's busy instead with planning new veers: a Vidal Sassoon line of dryers, hot combs, curling irons, and shears; a line of shampoos and conditioners to be introduced later this year; and, of course, planning new outposts for the Sassoon empire.

—CAMILLE DUHÉ



NANCY MORAN

When Mrs. Vidal Sassoon has her hair cut, it's March Pipino (of Sassoon) at the shears; Vidal watches the progress.

ter for North and South America and the Far East. Just now, both are booked up for six months in advance and, within the next five years, we will need six large schools so that we can place our people in salons in one hundred cities worldwide."

Thirty-two years ago, Vidal was a fourteen-year-old apprentice shampoo boy in a London salon—today, he has twenty salons in five countries. The newest is in Munich; Milan will open later this year. Next: Paris, Mexico City, then Rio "which I think will be the city—it will be to fashion of the late '70's what London was to the '60's."... In every one of these salons, there is the same Sassoon stamp: the emphasis on a great cut, carved to suit individual bone structure and planned for blow-dry styling.

Styling ideas are equally current in all the salons—"We have no 'provincial' salons... every one is a fashion-setting salon and a woman can expect the same ideas and standards in all of them... that's why we had to open the schools to train our own stylists. And then we interchange our people—someone from Los Angeles goes to London, someone from London to Chicago, from

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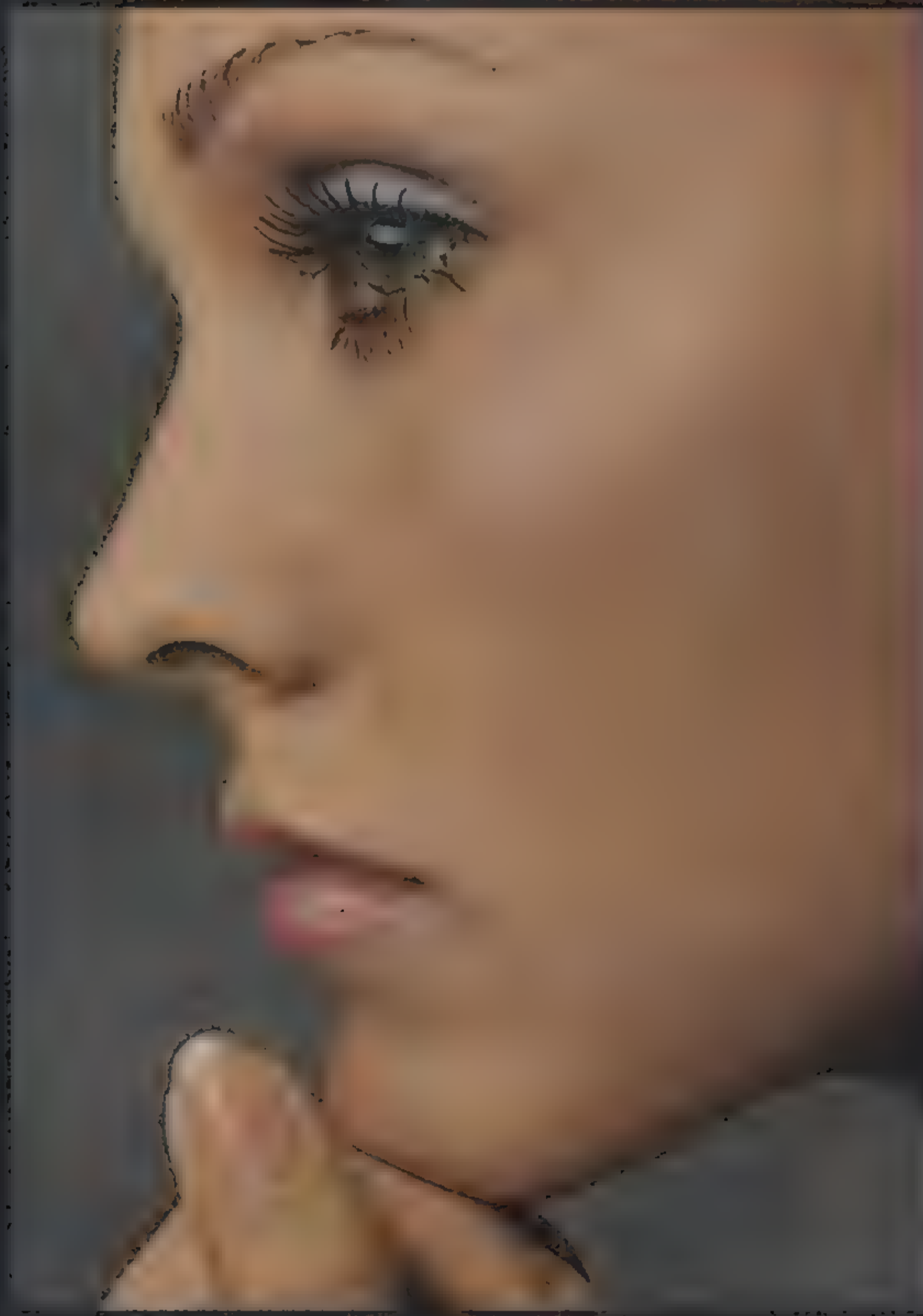
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Your Germaine Monteil Beauty Consultant will always encourage you to sample a cosmetic...at no cost...if you have any concern about sensitivity.

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VOGUE READY BEAUTY

For A Man: New Grooming Ideas

When you look great and he doesn't, here are new products for him

You certainly know the plot, but we have a few changes you might ring on it. The story so far: you are going out for the evening; your hair, makeup, and psyche are in great shape; he comes home and immediately registers a complaint about the heaviest of a man's many burdens—pulling himself together again, shaving and the rest of it twice in the same day. . . . O.K., now our suggestions for a new second act: Make it easy on him, show him a better way and he might begin to see that anybody feels better for a little spiffing up after dark whether the plans include going out or just staying in together not answering any bells.

Here's the play-by-play: He arrives, you take him off straight-away to an iced split of champagne, a warm bath that's easy on the heart, hard on the tension. (You have previously dumped in a handful of something to make this bath even more relaxing—one good thought would be **Givenchy's** beige crystals called **For a Man's Bath**. Warm, spicy, 1 pound for \$15.)

You will also have set the stage with any necessary pre-, during-, and after-shaving props he might need. According to the latest industry figures, women buy 55 percent of all the men's beauty aids sold. The figure used to be 75 percent, but the fellows are slowly catching on. Just in case you'd like to stay a jump ahead (or if your man is a bit laggard), here are some of the good things for men you could have on hand. . . . The new notion from **Aramis** is **Herbal After Shave Cologne**. It's part of the Aramis 900 line and was worked out to be cologne after-shave and soothing body splash, both in one. Somewhere in it there is tension-easing oil of orange but the "fragrance men" have melded it with a quantity of other natural scents, so that it comes out bracing rather than fruity. Best time to apply it

—all-over, for fullest effect—is after tubbing and shaving. The frosted crystal bottle, \$10 for 4 ounces.

If he's avant, he might want to be among the first to use **Bill Blass's** new **60-Strength Cologne** (a lighter version of his 100-Strength Cologne) that's still built to last and can spice him up for the entire evening with a modern, bold, patchouli-based scent. Put this good-looking bottle—4 ounces for \$6—where he can grab it easily, and splash himself head to toe.

Or he might be more in the mood to stay with a favorite—**Braggi Cologne** that wraps him up in a warm, persuasive, smoky scent that's a little citrus, a little musky. Distinctive 4-ounce bottle, \$8.

Since we're talking about evening, how about the brand-new collection **Robert Denney Creates for After Six?** According to Mr. Denney, these were planned to "carry a man from twilight to sun-up." Shouldering him through: Soap-on-a-rope, Skin Balm, After Shave, and Cologne, all of them pepped with sandalwood and vetiver among other crisp smells. Any one costs \$5; \$20 brings home the whole collection.

One man who knows a lot about looking well at night is **Yves Saint Laurent**, and you should know about his clean, exhilarating **YSL-For Men** group of cologne, aftershave skin balm, and bronzer. The latest addition: A Man's Deodorant, an easy-to-use spray in the same carnelian red-black-and-silver color scheme that distinguishes Yves's things for men. The deodorant is \$4. . . .

While he's left to his own devices in there for a bit, you might spray on some more perfume or make sure that his cuff links, handkerchief, etc. are in prominent locations. From here on, the evening should be as surefire as a Cole Porter song. ▽

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By Maria Elise Crummere

From March 1
through March 31

VOGUE Horoscope

If you were born when the sun was in Pisces:

Your mystical, imaginative nature has a dual potential: you may be a self-centered dreamer or a person of great vision, willing to serve mankind. You have two rulers: the beneficent Jupiter (generosity) or spiritual Neptune—the planet of divinity. You are blessed now, for your ruler, Neptune, is in an active Fire sign, Sagittarius, for years to come; and you can expect the best love and happiness for an entire year, starting March 8, while Jupiter occupies your sign.

Aries March 21–April 19

Love: You prefer to hew out your own way to love. Now, while your ruler, Mars, passes through Gemini (communication), someone who loves you will influence you into a new path.

Work: The first ten days are an excellent period to organize and to reprogram ways of publicizing your services; send your message out exactly when Mercury, in Air, moves March 11.

Health: When the Sun enters your birth sign on March 21, you will be physically and mentally stimulated, feeling a revival of your own worth and well-being, vibrating good health.

Taurus April 20–May 20

Love: Those born in your sign love the beauties of nature. Now your ruler, Venus, in Aquarius helps you to focus on a new friend, whom—at mid-month—you may come to love.

Work: Concentrate your attention on financial investments; this is an ideal period to ask for promotion or for other rewards suitable to your talents. Avoid extravagance.

Health: After new moon on the 23rd, an exciting round of social activities consumes much of your time—this has a good effect on your health, since you are a sturdy being.

Gemini May 21–June 21

Love: Your ruler, Mercury, moving backward into Aquarius, forms a perfect trinity with Saturn (the old) in Gemini and Uranus (the new) in Libra: you will harvest friendships.

Work: No matter how many irons you may have in the fire, be sure to publicize your multiple talents, communicating on every level after full moon, March 8, a significant time for success.

Health: Just before new moon, March 23, a period of strenuous activity ends, and nervous tensions are followed by a calming letdown. You need peace to insure health—enjoy it now.

Cancer June 22–July 22

Love: You are intensely sensitive, may have felt neglected while six planets have been in Air signs; be patient until full moon, March 8, when Jupiter (good luck) enters a Water sign, Pisces, harmonious to your own sign, bringing you love.

Work: The Sun, transiting Pisces until the 21st, is good to you: seek out those in authority and ask for what you wish. The new moon on the 23rd will give impetus to your fortunes.

Health: You do lose direction when action is held in abeyance; the last week, a whirl of activities spurs your hopes and health.

Leo July 23–August 23

Love: You attract others with the fire of pleasure; the first week, while Jupiter (fortune) is ending a transit of your marriage house, you should consolidate one of your love opportunities.

Work: On March 11, you could accomplish any project you initiate if you can agree to partnership with someone else.

Health: It is strange how downcast your sunny Leo nature can become when the action is slow—then you blame it all on poor health. When your ruler, the Sun, enters Fire Aries on March 21, you will be in beaming health and spirits once again.

(Continued on page 56)

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Virgo August 24–September 22

- Love:** The thoroughness of your Virgo nature seeks perfection in a loved one; now, your ruler, Mercury, in friendly Aquarius starts a new friendship for you that could end in love.
- Work:** At full moon, March 8, you will be at peak performance, with as many as three ideas moving along with surprising swiftness. Complete as much as possible by mid-month.
- Health:** Urgency and stress may make you feel that you are not up to the mark physically; at new moon, March 23, Jupiter (good fortune) joins your ruler, Mercury—a healthy omen.

Libra September 23–October 23

- Love:** You require balance on the love scene. Now, your ruler, Venus, in the unpredictable sign of Aquarius might provoke an unexpected problem. Remain steadfast; keep your love.
- Work:** Do not let an emotional distraction interfere with a creative cycle now; after full moon, March 8, concentrate on turning out your best work. The rewards will come later.
- Health:** You will move into a constructive period during the second half of the month that will strengthen you physically and promote your well-being by heightening optimism.

Scorpio October 24–November 22

- Love:** Your tremendous power is not diminished in affairs of the heart; but now, with your ruler in lighthearted Gemini, you should treat your love with delicacy and humor.
- Work:** The first ten days are a valuable time to press forward in creative ways and to initiate moves to further your occupational opportunities. Every day counts now.
- Health:** After new moon, March 23, your ruler, Mars, in Gemini is harmonious with Venus in Aquarius, bringing a period of calm after the rush of events—insuring good health.

Sagittarius November 23–December 21

- Love:** The inspired Sagittarian expects to be lifted above the everyday when in love; you will have this experience during the first ten days of the month. Stabilize your feelings.
- Work:** At new moon, March 23, when your ruler, Jupiter, joins Mercury, sign of agreement—this is an opportune time to promote new projects that will bring returns in the future.
- Health:** When a ruling planet changes signs, a restless period is provoked; now with your Jupiter leaving Aquarius to enter Pisces, you might take a quick trip to improve your spirits.

Capricorn December 22–January 19

- Love:** Your seriousness in love may bring an air of piquant melancholy. Now your ruler, Saturn, in Gemini is harmonious to Uranus in Libra, making this a time to renew old loves.
- Work:** This is the last time for many years that your ruler, Saturn, will harmonize with Uranus—planet of progress. After full moon, March 8, start something with a new purpose.
- Health:** The first half of the month is good for planning, but the second two weeks should be spent on meditation to prepare for your ruler's changing signs: a positive and healthy time.

Aquarius January 20–February 18

- Love:** A new horizon beckons, when you become animated by a new friend or partner at full moon, March 8. This is a harmonious period; you can gain the cooperation of a dear one.
- Work:** After full moon, March 8, bring to final agreement any special project that has so far been unresolved; this is a good time to aim for enduring long-term interests.
- Health:** Your usually unfettered spirit becomes depressed under limitation; at new moon, March 23, take a short journey—the feeling of freedom will restore your health.

Pisces February 19–March 20

- Love:** Your inner reserve may be seen as an aloofness that hold others off; now with your ruler, Neptune, in romantic Sagittarius, you should be free to welcome love.
- Work:** Hurry to accomplish as much as possible by full moon, March 8, to keep the cooperation of others in transacting important business before the middle of the month.
- Health:** Lucky Jupiter is entering your birth sign for the first time in twelve years; this should start an optimistic cycle that will bring you cheer and good health.

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In fact, triethanolamine is one of those special kinds of ingredients that can make all the other ingredients in Neutrogena...the edible beef tallow, coconut oil, U.S.P. glycerine...come together at their kindest for sensitive skin.

Everything has its price. It takes more time and money to make soap our way. But

it's worth every penny to you...if you have sensitive skin.



Neutrogena

T.E.A. One of the reasons people with sensitive skin won't be without Neutrogena.

BACKGAMMON Continued from page 46

"The backgammon doubler and his money are soon parted"

Axioms for Backgammoners To Grind

1. Two is company, three's Chouette.
2. The shortest way round is the shortest way home.
3. He who throws and runs away, Lives to throw another day.
4. Out, out, damned blot!
5. Let there be no moaning at the bar
6. Double, double, toil and trouble
7. A doubler and his money are soon parted.
8. It's a wise man who knows his own chances.
9. Abandon hope all ye who cannot enter.
10. It takes all kinds of dice to make a game.
11. A side-prime is not built in a day.
12. He who doubles last, laughs best.
13. The "luckiest" player is he who makes the fewest mistakes.
14. Necessity is the mother of the backward game.
15. Only the brave deserve a pair.
16. He who hesitates is a bore.
17. Doubles do make cowards of us all.
18. To bear is to conquer.
19. Backgammon makes strange boardfellows.
20. God bless our home-board.

opponents—who can ably roll their own—are those which have made more than one Backgammoner vow never to throw a pair of sixes again.

First, there is the lazy player (women are the greatest offenders in this) who sets up the board and arranges the men in as leisurely a fashion as if only one game were to be played every three hours—meanwhile chatting, smoking, or drinking, and then at long last, noticing, with a little gurgle of amusement or embarrassment, that her board is set up quite differently from your own, her inner table away from the light. While you gallantly start rearranging your board to match hers, the lazy player begins apologetically to do likewise, so that the whole performance becomes a constant shifting and pushing of men to all four corners of the table. (The simplest way with such scatter-brains is patiently but firmly to say, "May I set up your board for you?")

The slow player is the over-thoughtful one who ponders for long, weary minutes over every possible and probable move-combination of his throw and takes also into lengthy consideration the chances of your next throw. In a game whose greatest charm is a certain swift and fluid quality whose only convention is speed, the exaggerated brain-rackings of a slow player are both tedious and out of place.

One of the worst Backgammon offenders is the cup rattler. With infantile glee, he grasps his dice-box in his hand; from the mo-

ment your first throw is made to the moment his last man is borne off, he frantically, loudly, and passionately rattles his dice. Nothing can stop him, for the better your throw, the more vigorously he rattles his box, and when he himself is winning, it sounds like the gourds of an entire Havana Rumba band, without, one might add, the exhilarating cadences of those primitive instruments.

There is also the fast shooter. This type of pest never waits until your dice are back in your box to hurl his own upon the table with the speed of a machine gun, and his do-or-die expression manages to make you feel as if the destiny of an empire hung upon the cast of his dice. In his painful eagerness to see what that destiny will be, he acts as though he hoped to see, not only double-sixes but quadruplets as well.

Again, there is the school-teacher player, who knows just as well as you and I, or his youngest child, that three and two make five, but who, in a raucous and cheery voice, counts out every throw like this: "Well, *there's* my three, and *there's* my two! And here's a four, and there's a six. And that's *one* one, and that's *two* ones, and that's *three* ones, and this makes *four* ones!"

Another variation is the point-counter, who, holding his man between a tense thumb and forefinger, loudly taps every point, droning like a bee "One—two—three—four—five—and *six*. (Down the man goes, thank heaven!) And (Continued on page 60)

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But that is not to say that you wouldn't like to look as young as you possibly can, with a fresh, radiant dewy complexion that tells the world that life for you is good. So join the cult of enlightened women in many parts of the world who take pleasure in the secret benefits of an unusual fluid that gently eases away complexion dryness and so helps women look their youngest. The blend, developed by beauty researchers, is known in the United States as Oil of Olay beauty lotion.

Let your mirror witness the transformation that begins the very first days you use this remarkable formulation, to be found at your drugstore. Almost before you know it, your complexion grows softer, silkier and more supple. The wealth of natural moisture, tropical oils and other emollients penetrates the important surface layer of the skin,

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Faithful users like to make Oil of Olay an indispensable part of their beauty ritual twice each day. First in the morning, as a quick-penetrating, non-greasy makeup base that lets cosmetics remain fresh for hours. (If you choose to go without makeup, Oil of Olay provides a misty glow that protects and cherishes your complexion as the day goes on.) Again at night, so that the complexion loving liquid may work beautifully through serene hours of sleep.

Bring Oil of Olay into your life. Find out how much younger you may look.

Beauty Hints

Lines around your mouth and eyes betray age far too soon. Gently smooth extra amounts of Oil of Olay into these special, dry areas often. Your skin will respond beautifully to this additional attention.

* * *

Your earlobes can become dry and tender if you wear earrings regularly. Soothe with Oil of Olay® morning and evening.

(Advertisement)

"The 'luckiest' player is he who makes the fewest mistakes"

one—two—and three!"

A still noisier player is the one who literally scales his men from point to point, throwing them across the board as if it were a bowling alley, and knocking your men off like ninepins. This is usually accompanied by a great air of skill and assurance, as though he were the greatest and swiftest Backgammoner at the boards.

The cock-dice thrower, who, in his enthusiasm for good rolls, throws into your board, into an ash tray, on the floor, or under the piano, is another pest, particularly so, as by some evil (or lucky) chance his cocked throw is usually an excellent one, and when he must take it over again, he breaks out into a whole train of laments against his ill luck and bad fortune.

This type quite naturally leads us to the grouser. He is also found on the golf course, complaining bitterly of poor lies, and at the bridge-table, of wretched cards. But when he enters the Backgammon lists, the board becomes a veritable wailing wall, and after his first bad cast of the dice, he lifts his voice in a pathetic apostrophe to the Gods of Chance: "That," he exclaims, "was the worst throw I could have had! Anything would have been better! I always throw the most terrible dice in the world! I've never seen such dice as you throw. You get everything you ask for!" etc., etc., *ad nauseam*.

The grouser is not as bad as the chortler, the player who, running in his luck (and often being a good player besides), gloats pleasantly over all your bad throws, and his almost miraculously good ones. His favorite remark, when you throw, for instance, a six-four, and the six threatens to cause embarrassment, is "Well, the four's all right, but just play *any* good six!"

Even worse than the chortler and the grouser is the coxer, that pathetic and heart-breaking wooer of Fate, who announces to his box before every throw what sweet sights he would like to see issue from it. "Now for a little five, and a four!" he cries, hopefully. Or, holding the box between his two hands in a supplicating and prayerful fashion: "Double-sixes, oh, for a pair of double-sixes!" And when, cursed

moment, he actually throws double-sixes, his harassed opponent can think of no better fate for him than boiling in oil.

And now a word about the doublers. It is while doubling that a player can most subtly offend and exasperate all but the warriest and most hard-boiled Backgammoners. For the insolent doubler, who doubles as though he were challenging the personal honor and sportsmanship of his adversary, provokes by his ungracious bravado many a more proud than wise player into accepting a preposterous double. Of course, a seasoned player can neither be bullied nor intimidated into accepting a double which is not justified, so that while here the bad taste of the braggardly I dare-you-to doubler shows more "psychology" than sportsmanship, the not too intelligent victims of his blackmailing methods deserve little sympathy.

It may be pointed out, however, that the man who tries to shame an opponent into a double is on a par with the golfer who talks loudly while his adversary is driving off the tee or the tennis player who by various gestures, antics, and postures tries to rattle the man across the net. And while this method may be considered fair, like bluffing at poker, in Backgammon (when played for money) its practitioners are apt to become, in the long run, more unpopular than rich. Perhaps this is even truer of the rapid doubler, who, when the stakes have been set, doubles immediately after the first throw, thereby immediately raising the stakes, without any respect for the probable outcome of the game. Here, however, while he may be annoying an opponent who may already be playing for as much as he can afford, the doubler puts himself at a disadvantage, for he gives that opponent the privilege of re-doubling him when the game shall have developed, so that his avaricious and somewhat ill-timed attempt to raise the stakes is usually a double-edged sword.

Kibitzers . . . do not neglect the Backgammon board. They tell you what you must throw to win and, when you fail to do so, act as though (Continued on page 74)

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HOW TO CONTEND WITH, MANAGE,
MUDDLE THROUGH, AND SURVIVE



GUY BILLOUT

Less car is more

Taking stock of the possessions I have stored into my Lilliputian new Fiat station wagon, I count the following: a miniature vacuum cleaner that plugs into the cigarette lighter; a cord attachment for my tape recorder geared to grandiose projects of letter and poetry dictation; a triad of cassettes with which, in less fertile moments, I plan to teach myself German; a volume of William Carlos Williams to relieve the boredom of long traffic jams; a miniature backgammon for the increasing tedium of gasoline station lines; Bufferin; some packets of instant Sanka for diner stops; an extra pair of driving gloves; a folding snow shovel and brush that neatly tucks under the seat. The list keeps growing, yet all remains out of sight in the smallest, best stocked, and first immaculately kept car I have owned in twenty years.

In this modest vehicle prescribed by the energy crisis, I seem to have been seized with that instinct for tidiness and resourcefulness which possesses us in the confines of a restricted space. My urge for nest-building on wheels was dramatically lack-

ing in the mammoth vehicles imposed until lately by the American auto industry. In them, I was a slob. Like many areas of our landscape, the needlessly vast, ill-planned spaces of my old Dodges resembled the floors of unswept cafeterias on Saturday nights—expanses of bubble-gum wrappers, forgotten bikinis, soda bottles, pencils, and cast-off stick-on bandages shed by marauding invasions of friends and teen-age children. The return of the small car, however, forces us back to the metaphors and etiquettes of shipboard: we must keep her "shipshape" and "well provisioned" to survive in her small space. As Detroit is forced to trim its own sails, the dictum "less is more" emerges as triumphantly in the design of automobiles as it has in other areas.

One of my troubles with large cars was that in them I was profoundly bored. Mammoths evoke awe if they achieve the sublime, but a stupor of ennui if they don't. When principles of economy and esthetics of human scale are too blatantly violated, we tend to yawn before—or inside—the colossus. Why is it that

in my pompous Dodge Polara I arrived from the country racked by the monotony of the highway, sitting ankle-deep in the detritus left by the teen-agers, whereas in my modest new vehicle I indulge in outlandish bouts of house-keeping and self-amusement? The big American car was preposterously *serious* in its bigness, while my new car feels like a toy and talks back to me like a pet. I love the petulant wheeze of her seat-belt alarm, the playful tinny honk of her horn, her total inability to climb a hill at more than forty-five miles an hour. All technology, if it is to remain meaningful and enjoyable to me, must sacrifice some power to retain a measure of playfulness. The Chinese invented gunpowder, but for the exclusive purpose of creating fireworks.

For many Americans born before 1940, the return of the small car carries a nostalgia for the freedom, resilience, and frivolity of youth in which I shamelessly indulge. In the 1950's, I invested my modest college prize money—\$250—in a tiny third-hand Plymouth coupe and drove her from New York to New Orleans

without taking more than coffee breaks for the exclusive purpose of hearing George Lewis play the clarinet. Like my new car, she was plain, minuscule and serviceable, modest and honest, the way I like all machines to be. Her small size and homely speeds had been imposed by a college student's restricted budget; the reduced scale and power of our future vehicles are being dictated by the waning of a nation's ill-spent resources. The first little cars of our graduation years were a tangible symbol of our freedom in adulthood; hopefully, our new generation of small cars will symbolize our freedom from the dictatorship of Detroit. The Big Three's gleaming mastodons—as they helped to ravage our air, plunder our resources, and pirate our pocketbooks by their relentless turnover and hard sell of novel gewgaws—were a sinister example of industry's greedy preying upon the gullibility and status-seeking of the American consumer. We may have finally discovered that the ethic of bigness means more is as empty as our gas tanks. —FRANCINE

DU PLESSIX GRAY

Lesser cars and how to buy them

When fuel is short-at-hand and you suffer big-car blues, get into a small car. Not only will it save you at least five miles to the gallon (ten, if you're used to a troop-carrier), it can rescue a parallel-parking bungler. "Compacts" often have a slower depreciation rate, since they rarely become as style-obsolete as larger cars, and usually cost \$300 to \$400 less than roomier versions. "Subcompacts" are smaller yet and even less expensive—tighter in the rear seat, perhaps, but a good fit for the mini-sized family.

Even in a small car, gas mileage varies, depending on such imponderables as transmission, axle ratio, engine size, power equipment, the shape of the car (air resistance), even the number of people inside and the golf clubs in the trunk. Make sure your car is in good running order. The condition of the engine, wheel alignment, and tire pressure affect gas usage. The habits of the driver affect it, too: a car can lose 25 percent of its gas mileage to abrupt stops-and-starts and excessive idling. Most new cars in the dealer's showrooms now have stickers on them showing what mileage range to expect. If not, be sure to ask.

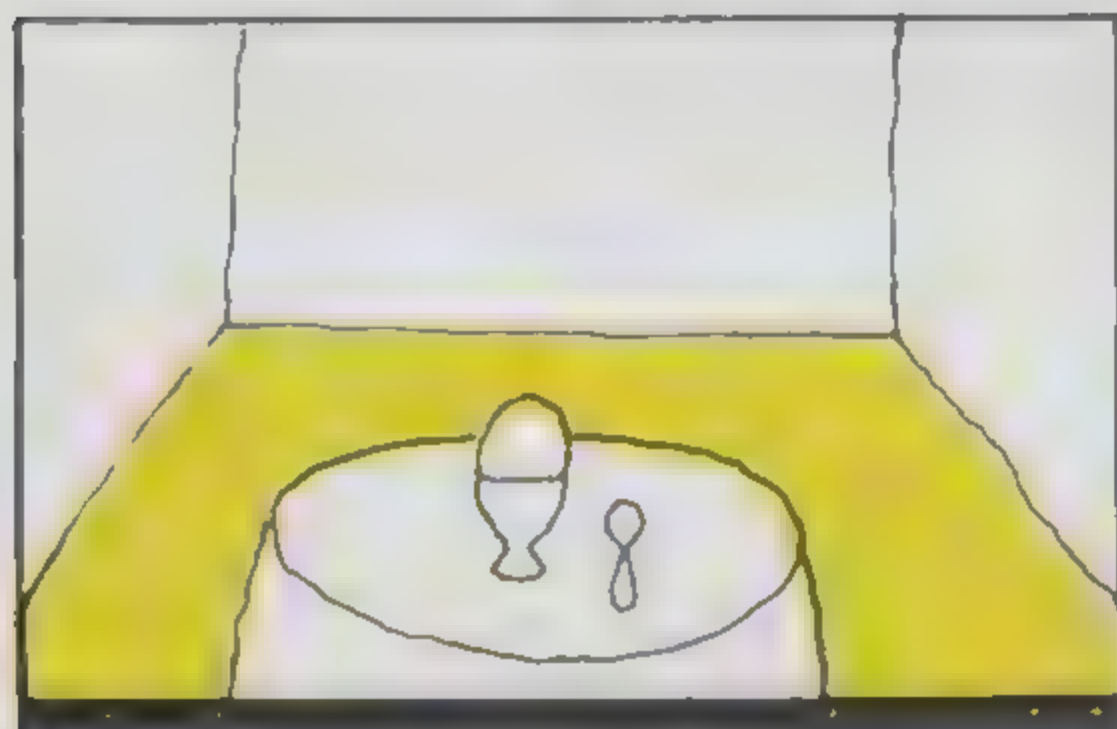
SOME, BUT NOT ALL, OF THE LITTLE ONES

COMPACTS	SUBCOMPACTS
Chevrolet Nova	Chevrolet Vega
Ford Maverick	Ford Pinto
Mercury Comet	AMC Gremlin
Dodge Dart	Datsun 510, 610
AMC Hornet	Toyota Corolla
Peugeot 504	Dodge Colt
Volvo 144	Fiat 124, 128
Saab 99LE	Honda Civic
Audi 100LS	Opel Manta
Toyota Corona	Mazda RX2, RX3
Oldsmobile Omega	Volkswagen Super
Plymouth Valiant	Beetle
Pontiac Ventura	



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Easy-Life Eggs: Fatigue-Beater Food



Cold climate: hot eggs

The cold city shut out behind frosted windowpanes . . . dining off trays around the fire with friends, gossip, cards, telly, and tapes . . . or in bed with books, pets, hot-water bottle, lots of perfume, a new face cream, the Late Late Show, proper-sized pillows, a reading lamp that concentrates on the page—not on one's face.

Boulogne Eggs

six servings

Hard-boil 6 eggs for 8 minutes in salted water. Remove shells and cut eggs into thick slices. Heat 4 tablespoons butter in a fry pan; add the eggs, 8 ounces of small peeled shrimp, 1 tablespoon of Fauchon's tarragon mustard (at leading food shops), and 1 tablespoon each finely chopped parsley and chervil (if dried herbs are used, rehydrate in warm water and drain before using); season with pepper and salt. Stir in 4 tablespoons heavy cream, re-heat and serve on toast.

Hide-and-Seek Eggs

six servings

Butter a casserole dish. Break 6 eggs into it, well spaced. Separate 4 eggs. Beat the yolks until creamy, the whites until stiff. Fold together fast and lightly, adding 1 teaspoon each chopped parsley and chives, 1 teaspoon capers, 3 crushed anchovy fillets. Pour mixture over eggs in casserole. Bake in slow oven until pale golden on top.

Eggs Luccese

two servings

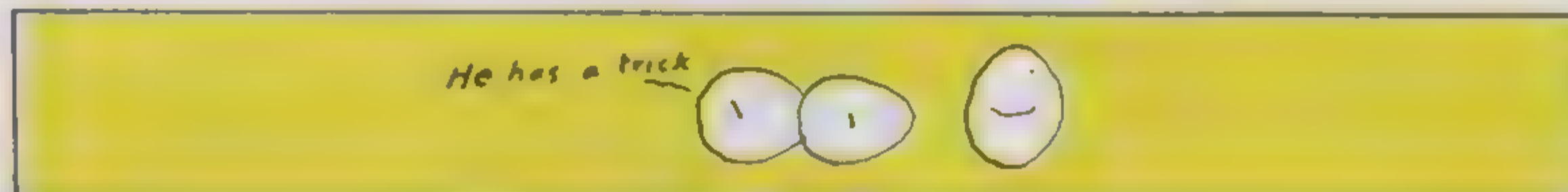
Sauté 1 sliced peeled onion in butter until golden. Add to the pan 1 cup milk and 4 halved shelled hard-boiled eggs. Cook gently for 3 to 4 minutes. Add 2 egg yolks beaten frothy with 1 tablespoon chopped parsley, 1 ounce grated cheese, a pinch of cinnamon, salt and pepper to taste. Stir over very low heat for 6 to 8 minutes, then add a squeeze of lemon juice, and serve at once.

"And with hot bottles at our toes,
We cosily in bed repose
Enjoying in a rather languid way
A little 'eggy' something on a tray."*

When you are tired, beset, grumpy—consider the egg. Surely one of the coziest, easiest, most soothing and nourishing foods around. . . . In spite of the almost arrogant tensile strength of that thin shell, the inner egg is a compliant creature, a creature of good works. . . . It slides quickly in and out of the pan with less murmur than the noisy butter . . . selflessly thickening, enriching, fluffing up, and solidifying its fellow edibles. Cooked, the egg offers an appearance neat as a uniform, cheerful as a child's drawing of the sun. Here, some ways with eggs for March trays.

Egg Tips

- Boiled eggs taste better when water is salted . . . the flavor goes through the shell.
- Furious boiling toughens the whites of boiled eggs—simmer instead.
- Egg whites beat faster and stiffer if done one at a time in a vessel barely wider than the beater.
- A raw egg that floats in water is not fresh.
- For the face: Apply a raw yolk stirred with a little lemon juice. Allow to dry, then cover with the lightly beaten white. Allow to set. Retain masque while tubbing and then wash off.
- For the hair: egg yolks beaten with champagne (or beer) make a great shampoo.
- Moonshine eggs were so-called because the moon is said to be made of cheese—they are lightly baked, with grated cheese above and below.



For light-hearted, light-fingered soufflé makers, here are some fillings . . . you fill in the basics:

- Puree of raw shrimps, whole poached oysters (can be canned), sliced mushrooms.
- Chopped cooked spinach, grated Parmesan, finely minced anchovy fillets.
- Pureed cooked kippers or haddock, flavored with curry powder.
- Chopped braised lettuce (use the outside leaves for this).
- Pureed leftovers of fish . . . add a pinch of saffron or fennel powder.
- Finely diced cooked meat and vegetables, mashed potatoes, a little gravy—Shepherd's Pie Soufflé for sophisticated kids!

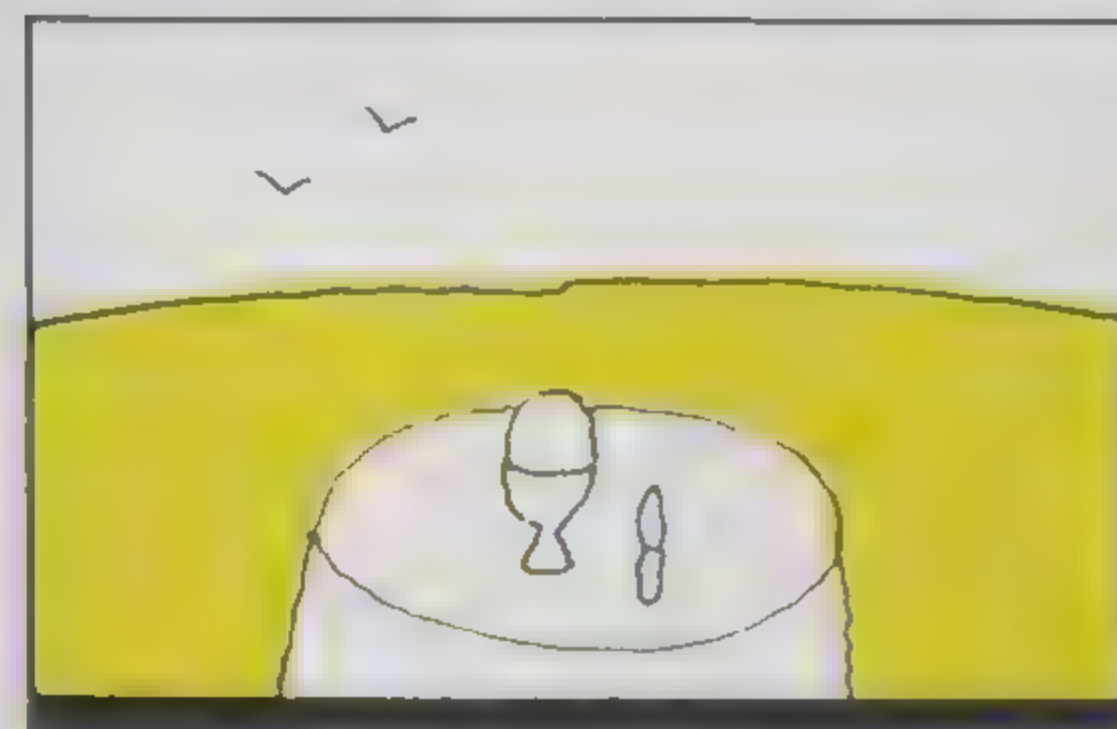
And for sweet fillings, try these . . .

- Apricots (can be canned, fresh are even better) cooked in syrup until just caramelizing, flavored with kirsch.
- Vanilla cream, crushed macaroons, slivered almonds, flavored with rum.
- Black cherries (canned or frozen), their juice reduced to syrup with some sugar or honey; flavored with cherry brandy.
- Apple sauce (cooked to evaporate excess liquid), grated lemon rind.
- Tea (jasmine is divine!) infused in the milk used for soufflé batter.

For sunny-side-uppers whose eggs are always fried—some variants . . .

- On thick slices of fried eggplant. Garlic? Why not?
- On half a grilled tomato stuffed with finely chopped mushrooms.
- On a bed of pureed spinach mixed with snips of anchovy fillets.
- Inside a baked potato whose insides have been scooped out; mashed with butter, cream, salt, pepper, and nutmeg; then replaced.

*By Noël Coward. "Something on a Tray" Copyright © 1954 by Chappell & Co., Ltd. Used by permission of Chappell & Co., Inc.



Hot climate: cold eggs

City winter forgotten as fast as pain . . . trays of food on the terrace or a boat, by a pool, or for a picnic on a secret beach—an ice-cold eggy something to nibble between swims, rounds of sport, drinks, and naps . . . to eat lying down, sitting on a rock, or paddling at the water's edge looking for a perfect pink shell.

Three Ways To Do Cold Oeufs Mollets

These eggs first are boiled five and one-half minutes, chilled, peeled. . . . You might try:

Oeufs mollets carême

Put eggs in puff-pastry tartlet (found at most good bakery shops) on top of a filling of cold salmon mixed with mayonnaise. Garnish with red caviar.

Oeufs mollets niçoise

Place egg inside pastry tartlet on top of a mixture of cold chopped cooked green beans, tomatoes, and potatoes, mixed with mayonnaise. Coat egg with tomato sauce.

Oeufs mollets Skabeloff

Place egg in pastry tartlet on top of a layer of tiny shrimp (or chopped shrimp) mixed with mayonnaise or cream cheese. Garnish egg with a strip of smoked salmon.

Egg Salad with Asparagus

four servings

Mash the yolks of 6 hard-boiled eggs with 1 teaspoon vinaigrette sauce, 1 tablespoon mayonnaise; chop the whites, season with salt and pepper. Combine in a shallow serving dish. Garnish with seasoned asparagus tips, tomato, cucumber slices.

Potted Egg and Sardine

Sieve 1 hard-boiled egg, 4 boneless and skinless sardines into a bowl. Mix well with ½ tablespoon softened butter. Moisten with a little cream. Season with pepper. Serve in a china ramekin with hot buttered toast.



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books



★★★ **Watership Down** by Richard Adams (Macmillan). Street smart in English meadows, elusive, factual, fringed with death and escape, this novel is a tense, juicy account of a small band who left home to make a new home—like those pioneers who reached out to our own West. After forays into unknown territory, the band finally comes to Watership Down where they settle in. To some readers this will all be, in Marianne Moore's phrase, "a joyous fantasy," to others it will mimic the real world with Fascist generals. The leading characters all are wild rabbits, named Hazel, Bigwig, Fiver, Holly, Woundwort. These are not Beatrix Potter rabbits. These are sharp and clever freedomists for the most part, helped by a gull who speaks in pidgin English in an accent part Italian, Gabor, and American Indian. The rabbits speak good English, lapsing at times into lapine, a language with a short vocabulary. Not for lovers of Jonathan L. Seagull.

★★ **Remembering Bix: A Memoir of the Jazz Age** by Ralph Berton (Harper & Row). A big farm boy, with round cheeks, blond hair, who carried his cornet in a paper bag and drank like a grey-nurse shark, Bix Beiderbecke became in his quick twenty-eight years one of the two "great originators of jazz." The other was another horn man, Louis Armstrong, according to Max Kaminsky. (Born in 1903 in Davenport, Iowa, Bix died in a Queens, New York, hospital of pneumonia in August, 1931, alone.) At thirteen, Ralph Berton first met Bix, in Chicago, and they became friends: not boy and man but both boys or both men, carried along by music. Bix stayed casually with the Berton family, playing on their piano Scriabin, Stravinsky, Debussy. He did it by ear. Fumbling along, he took a theme of *L'Après-midi d'un faune*, then, when he had it down, added pulse and slurred into jazz with "little whorls and eddies of melody" that lifted the heart. Lush where Bix stayed austere, Berton's book catches Bix, misses on much of the Jazz Age hoopla. Just to catch Bix is plenty.

—ALLENE TALMEY

VOGUE-RATED TIP-OFFS

upfront

WHAT TO SEE, READ, LISTEN TO, AND WATCH FOR



★★★ **Islamic art**—inspiration of modern artists from Matisse to Pollock to Stella—was not well represented in America until the Los Angeles County Museum of Art recently acquired a spectacular collection of Middle Eastern decorative art. Among the 500 objects on display are exquisitely painted miniatures and rare examples of justly celebrated Islamic minor arts. Included are fabulous bronzes, ceramics, textiles, and metalwork covered with luxurious floral and calligraphic embellishments—the only "images" permitted by Islam.

★★ **European jewelry, goldsmithwork, and horology**, newly housed in a special gallery of the ever-expanding Metropolitan Museum of Art in New York, are a celebration of fine craftsmanship. Precious jeweled and enameled religious reliquaries, crosses, and chalices, as well as the snuffboxes, timepieces, and baubles that charmed Europe's beauty- and pleasure-loving nobility are still a delight. Ending with Fabergé and Lalique **objets**, the collection makes the obvious point that the luxury crafts are a chapter of art history (alas) closed by mass societies.

★★ **New Learning Spaces and Places** at the Walker Art Center in Minneapolis, a series of low-cost unorthodox environments by bright young designers and architects, incorporates the new teaching devices of filmmakers, computer specialists, and educators working with video technology. The latest teaching aids, including a computer named "Plato," are demonstrated in slides, videotapes, holograms, and printouts pointing to the future of education, and perhaps museums. —BARBARA ROSE

movies



★★★ **Sleeper**: Woody Allen is intelligent, poignant, vulnerable, lovable, funny: a comedian of our time. In *Sleeper*, he wakes from a two-century sleep (cryogenically preserved, wrapped in tinfoil) barely defrosted and suckling on a surgical glove like a babe. Shown a photo of Norman Mailer, he capably remarks that: "He donated his ego to Harvard Medical School." Disguised as a robot-servant, he observes men and women caressing a magical silver orb and then stepping into an improved Orgone Box to achieve sexual release without the worry and bother of an actual encounter. Woody tells his companion, played by Diane Keaton, that he believes only in sex and death, "Two things that come once in a lifetime." I tend to believe in multiple Woody OrgAllens and eagerly await his next explosively funny production.

★★★ **The Exorcist**: A devilishly good horror film that will have you lining up for holy water at the nearest church. A beautiful and innocent young girl becomes possessed by the devil and Dick Smith makeup man. The devil, ably assisted by special-effects expert Marcel Vercoutere, causes

theater



★★★★ A rare thing is happening in New York at the Morosco Theater: Eugene O'Neill's play *A Moon for the Misbegotten*, one of the theater's masterworks, becomes even more masterly through the performance of Colleen Dewhurst. I have seen memorable theater from Duse's farewell performance onwards, and in the half century since that event I have seen very great performances but very few to match the beautiful honesty of Miss Dewhurst's in this play. Then there are the other glorious advantages of the current production: Jose Quintero's direction; Jason Robards and Ed Flanders; the poetry of Ben Edwards' setting.—LEO LERMAN

a giant armoire to slide ominously across the girl's bedroom threatening to crush her mother. Another time, the girl's body is made to levitate in the air above her bed. The girl Regan, played by Linda Blair, is a candidate for having her mouth washed out with something stronger than soap, since what comes out of her mouth is vile. In a takeoff on a scene from Bergman's *Cries and Whispers*, where one of the women mutilates herself with glass, Regan (or the Devil in Miss Regan) deflowers herself with a crucifix while hoarsely shrieking a four-letter word. One suspects that Blatty, who produced and wrote *The Exorcist*, has a sophomore bone to pick with those of us who interpret his kind of irreverence as just plain dirty. However, the movie is impeccably directed by William Friedkin and moves at a mercifully fast pace.

—ROSALYN DREXLER

sounds



★★★★ **Planet Waves** (Asylum). Those casting around for "the Bob Dylan of the 'seventies'" can relax: it's Bob Dylan. Concert-touring after eight years of seclusion to promote this intense and revelatory album, the unwilling "spokesman" of the 'sixties generation drew six-million ticket requests for one-tenth that many seats. When he stood, onstage, self-protectively among the members of The (excellent) Band, nobody saw there were five other people. Dylan is an artist whose mature work (though not over-polished) has the firmness and inevitability of greatness and whose person (whether he exploits this or not) appeals to all sorts and conditions of men—and women. The new songs on **Planet Waves** include at least one favorite for every Dylan-lover's taste. Dylan-haters can go eat worms.—LORRAINE DAVIS

★★★★ Do anything to hear, see, or read it

★★★ Definitely worth your time and money

★★ Good work, deserves attention

★ Take note, if it suits your taste

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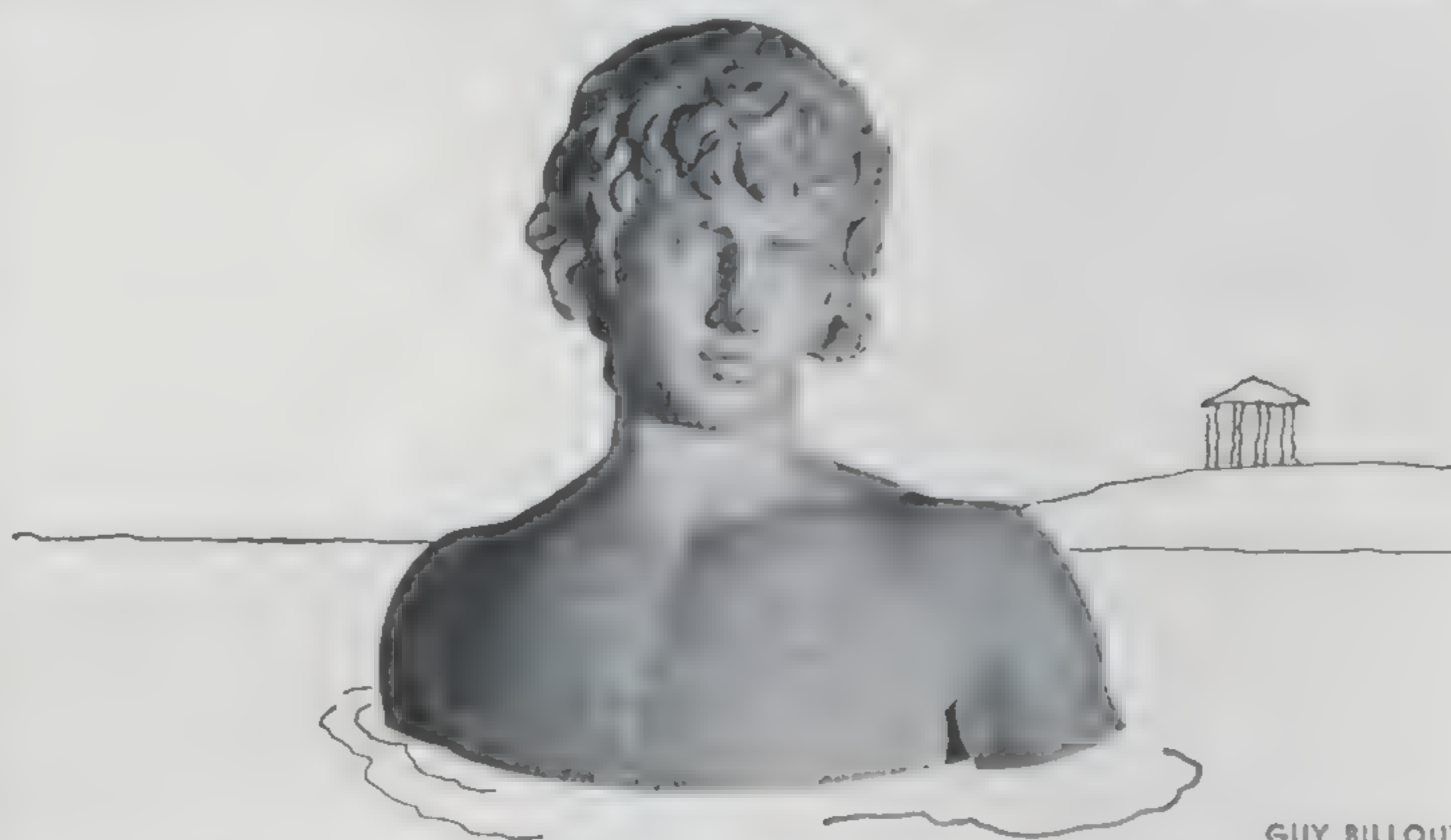
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Go to Greece: The Best Time is Now

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Why go to Greece now? If a traveler needs to be sold on even a good idea, here are a couple of come-ons: This year, the American and Greek Easter holidays coincide. (The last time the Eastern Orthodox Easter and the Catholic and Protestant Easter happened on the same date was in 1966.) Easter in Greece is the biggest holiday of the year, celebrated all over in city cathedrals and churches, village chapels and monasteries. Candlelit processions chanting dirges move slowly through the streets on Good Friday evening. On Holy Saturday, after a joyous midnight service, people wander off to houses, *tavernas*, and restaurants for supper, eat the traditional specialties—hot broths, boiled lamb—particularly light and easily digestible food after a forty-day Lenten fast. Everywhere on Easter Sunday, there is the tantalizing smell of lamb roasting on a spit and the sound of Greek folk dancing. On Easter Monday: a general exodus from the cities to lunch outdoors in the country or by the seashore.

Easter this year comes at the peak of the flowering in Greece: Scarlet fields of poppies; clusters of lavender, pink, and almost-blue anemones; purple thyme; yellow dandelions (delicious for salads); magenta splashes of Judas trees; herbs turning barren rocks into gardens; and bees burring among the blossoms.

In these money-aware times, Greece remains one of the most reasonable countries for foreigners even though prices have scaled. The top rate for an enchanting new bungalow with terrace at an Aegean Island resort—deluxe category—with half-pension, taxes, and service costs about \$20 a day for each of two persons. Smart, handwoven cotton shirts, \$5 to \$6. For a dime, the price of a cup of Turkish coffee served with a glass of water, one can sit for hours watching the island men and women in raven black coming and going under a pigeon-blue sky.

In Greece where the turn of a spade brings up spectacular new archaeological treasures, the dig arousing worldwide excitement among scholars is the one discovered some eight years ago on the Aegean island of Thera called Santorini by the Greeks. Destroyed by a volcanic blast around 1450 B.C., a whole city frozen in time by volcanic ash and pumice is slowly being uncovered.

In this archaeological whodunit, scholars are still puzzled whether to call these Thera discoveries Minoan or Cycladic. Some of the unique new-old wall paintings already pieced together and treated for preservation are now on display in Athens at the National Archaeological Museum (on the second floor). Among them, in the Spring Fresco, black

twittering swallows flying above stylized rocks and bursts of scarlet Turk's-cap lilies kiss in midair; the one of cavorting blue monkeys with curly tails puzzles zoologists. The fresco of two dwarfs—snaky curling hair, black-olive eyes—wrestling, reminds even those with unpracticed eyes of the wall paintings of Knossos on Crete, an island only sixty miles away from Thera.

Everywhere in Greece, mythology and antiquity remain inseparable and are discussed as if last night's juicy gossip. At the Athens Tennis Club, players serving face the Acropolis and must concentrate very hard to keep their eyes on the ball.

In talking about the new resort, Akti Myrina Hotel on the Aegean island of Lemnos, Greeks tell you straight off that it was there that Hephaestus (Vulcan) landed when angry Zeus threw him out of Mount Olympus. Then, the story goes, Lemnos was once inhabited only by women who got rid of their husbands by throwing them into the sea after getting them drunk. Later, sailing in search of the golden fleece, Argonauts stopping off to rest, stayed with the Lemnian Amazons, and created a new population of heroes.

Now, twentieth-century Argonauts enticed by the attractive living at the Myrina Hotel, a colony of bungalows, fly to Lemnos Island—forty-five minutes by air from Athens. Terraced on a slope like an amphitheater, 125 stone bungalows overlook the Prussian-blue and violet sea swashing on the broad beach. Standing in gardens, walled for privacy, each bungalow (twin beds) has a terrace, cross ventilation in lieu of air conditioning, and enormous towels sun bleached very white and impregnated with sunlight.

Breakfast served on the bungalow terraces; buffet luncheons—hot dishes, grilled red mullet, (Continued on page 70)



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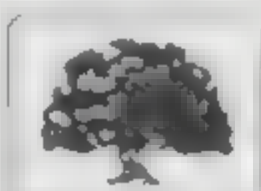
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In time of big-money stress, easy living is still affordable in Greece

cherries, figs—sensibly set up on the beach under palms; dinner and discothèque dancing near the main house under the night sky have the same backdrop—a lighted thirteenth-century Venetian fortress. In the town (walking distance from the hotel), a lively harbor, cafés, an open-air cinema. The Myrina Hotel has tennis, a fleet of boats for water sports and fishing, plus a sturdy forty-five-ton *caïque* that takes guests to Mount Athos on the Halkidiki mainland, where there are Byzantine monasteries filled with priceless Byzantine icons and wall paintings—since the Middle Ages these have been closed to women (who can sun on the beaches while the men climb Athos to see these treasures).

For two persons with breakfast and one meal, about \$40 a day; with three meals, about \$50. In May and October, rates are 20 percent less. To reserve: write Akti Myrina, 14 Nikis Street, Athens 118, Greece or cable Aktimyr, Athens.

Minoan Crete, one of Europe's oldest civilizations, with its brilliant frescoes of stylish women, flowers, animals, swimming blue dolphins, and 3,500-year-old palaces that Frank Lloyd Wright might have designed, appears contemporary. Two great talents known all over the world came from Crete, the largest of the Greek Islands: Born in a small village in 1541, Kyriakos Theotokopoulos, who left Crete for Italy and Spain, is better known by his painter's name El Greco. The Cretan philosopher-novelist Nikos Kazantzakis, who called his autobiography *Report to Greco*, also wrote the epitaph on his own tomb, a slab of grey stone with a small gnarled wooden cross high above the town of Heraklion.

One of the many gods and goddesses and mythological royalty linked to Crete—residents or just stopping by—was Heracles, who performed his Seventh Labor and gave his name to Heraklion, the port city where most visitors coming in by sea or by air arrive. An ideal prologue to visits at the famous archaeological digs—Knossos, Malia, Phaistos—is the Archaeological Museum of Heraklion, where the antiquities are beautifully arranged, classified

chronologically and geographically, and labeled in English. It's dizzy-making to realize that these great art treasures were made almost four thousand years ago.

Almost as surprising in this age of look-alike hotels is the undiluted "Greekness" of the two white bungalow resorts roughly forty-five miles east of Heraklion and within easy driving distance of the archaeological excavations going on at Mochlos, Pachia Amos, and Kato Zachros.

At the Minos Beach Hotel at Aghios Nickolaos, it's a toss-up whether guests go for the enchanting cube bungalows with cycladic-curved fireplaces, hand-loomed rugs over stone floors, Cretan plates hung on white walls or for the way the place is run by its charming, bright owner. Lunch at the beach *taverna*; dinner in the main house; tennis, usual water games. Bungalow for two with half-pension, about \$40. To reserve, write: Minos Beach Hotel, 24 Alex. Soutsou Street, Athens, Greece.

Four miles away at Elounda, there is the large, new Elounda Beach complex: 120 bungalows; a hotel-hotel with 120 rooms and mammoth dining room; a beach club on a sandy shore with rafts, boats; and a fake Greek Village with everything you'd expect to find: from hairdresser to café to discothèque to boutiques as well as a chapel. All bungalows are identical. double bedroom, veranda, pink marble floor, built-in furniture, and whitewashed walls. Some stand under olive trees in gardens smelling of thyme, basil, and jasmine; others rise like baby fortresses out of the sea along the rocky coast carved with steps leading to flat slabs for sunning. Bungalow for two with half-pension, about \$40. To reserve, write: Elounda Beach, 2 Lahitos Street, Athens 601, Greece.

The fishing village of Aghios Nickolaos has good buys for rugged machine-turned brass jewelry, hand-loomed shirts; and a branch of the Athens-based Nikos and Takis boutique sells trinkets, cotton caftans, embroidered dresses that cost a bit more than island things. Edging the port, fishing boats, cafés with wobbly-legged tables under grape pergolas—the good life. ▽



On January 10, 1975
 Queen Elizabeth 2 will sail on her first voyage around the world.
 80 days, from \$4,800 to \$86,240.

On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curaçao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth 2 is magnificent inside and out. She's 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers.

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Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers.

The food will be impeccable as well. You will be travelling with three of the world's most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried. And the food will be, in preparation and presentation, some of the best the world has to offer.

Because it is her premiere world cruise and space is limited many of the most desirable staterooms are being reserved. If you would like to reserve space, or if you would like more information, simply call your Travel Agent. Or write Cunard, 555 Fifth Avenue, New York, N.Y. 10017. We'll be happy to send you our brochure.

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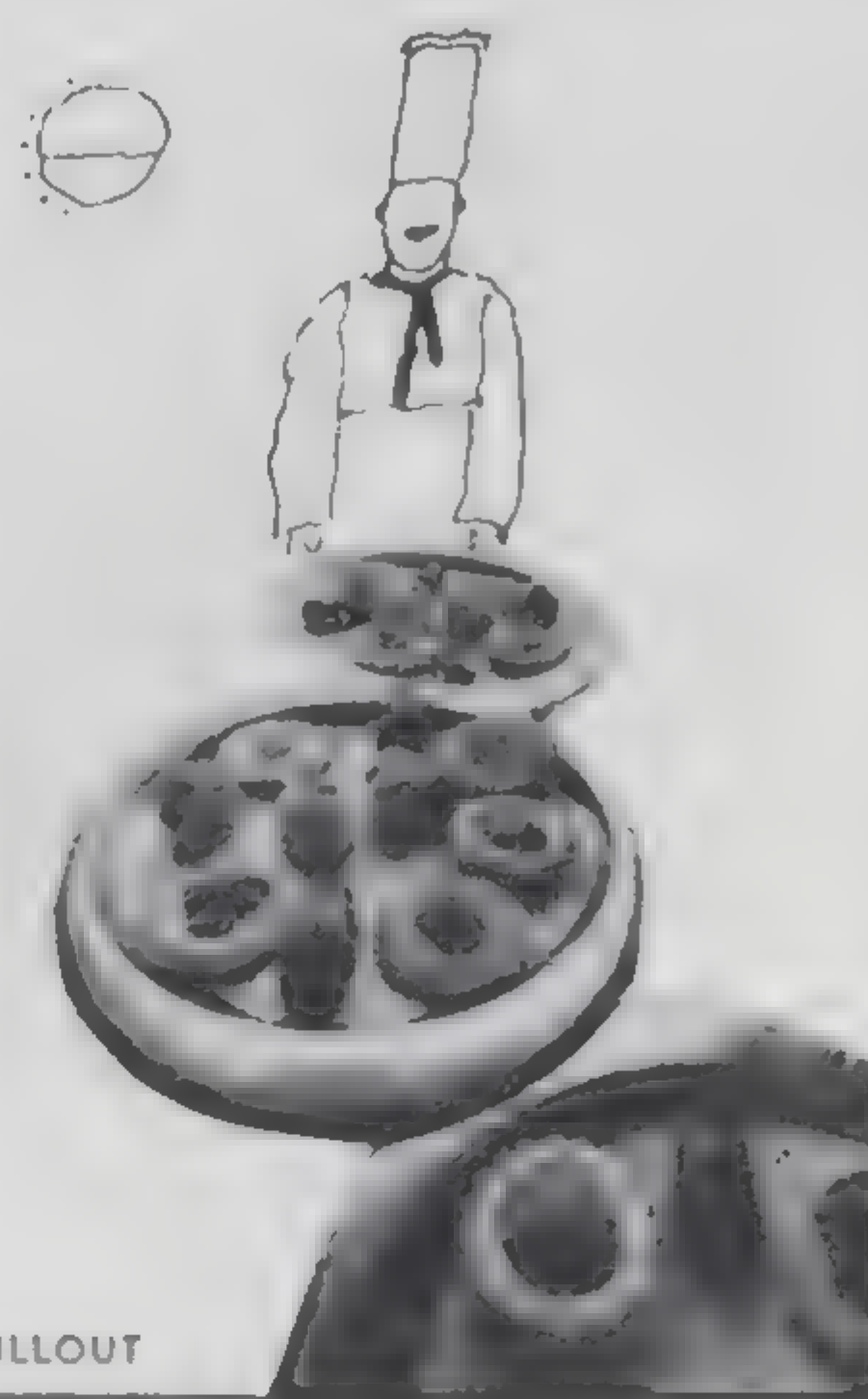
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GUY BILLOUT

"This is how I'd like to cruise the Greek Islands," said a passenger disembarking after a Caribbean cruise aboard the *Stella Solaris*, a lovely new Greek ship stuffed with luxuries. It so happens that he/she can do precisely that. The *Stella Solaris* floats in the best of two worlds: spends the winter cruising the Caribbean, six fair-weather months sailing around the Greek Islands.

The seven-day *Stella Solaris* cruise on the Greek Aegean Sea, making seven ports of call, combines a snap cram course spanning four thousand years of Greek history with the *joie de vivre* of being at sea.

Finding your bearings on the *Stella Solaris*, a not-too-big ship (18,000 tons), is a cinch. Lounges, foyer, bars, and dining room stretching across from starboard to portside take up one deck. Rather nice to drink and dine and watch, through the huge windows, the sunset leaking into the sea. Planned for warm seas, the two top decks, like arenas with rows of deck chairs (green mattresses) and two pools, are almost entirely open to the intense white light of the Greek sun. One air-conditioned bar is set up for buffet luncheons for those who can't bear to miss even one sun ray.

The take-it or leave-it shipboard life—movies, lectures, siestas, cards, saunas, midnight

suppers, discothèque dancing, easy-to-settle-into air-conditioned cabins—almost competes with the fascinating shore trips. Aboard the *Stella Solaris* most cabins are set up as bed-sitting rooms, or may be connected with sitting rooms, a flexible arrangement not commonplace on ships. More comforts: full-length bathtubs in almost all bathrooms; room darkeners that really work.

On Greek Night, a star event on all cruises, members of the all-Greek crew—chefs, carpenters, stewards, engineers—put on a vigorous song and dance show. Even passengers get into the act.

Good to know before you go

Best time to go: Now through June, September through October. (The Greek name for Indian Summer is "the little summer of St. Demetrius," a saint who celebrates his name day on October 26—calm seas, sunny days, cool nights.) Avoid the hordes of July and August. Indispensable: nonskid walking shoes; binoculars for frescoes, birds, island watching from the ship's railing. Take everything summer-weight, a raincoat that doubles as an overcoat, sweaters, extra beach cover-ups to go from cabin to pool. For daytime sightseeing, wear classics; aboard the *Stella Solaris*, be romantic, glamorous.

Rates for the 7-day *Stella Solaris* cruise range from \$275 to \$600 for one person. For an attractive double cabin, count about \$475 for each of two persons. Reserve through travel agents or Sun Line Agencies, 30 Rockefeller Plaza, New York, N.Y. 10020.

For further information about Greece and Sun Line cruises, write Vogue Travel, Department G, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



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Side Effects Delfen is a "natural" form of birth control that doesn't have to be introduced into your system to be effective. (It can't change your hormonal balance.)

Interruption Many women find Delfen the least interruptive of the contraceptives you can buy without a prescription. You apply it up to an hour before. There's nothing to remove and no douching.

Discomfort Delfen is foam. Just foam. It can't shift around or annoy you hours later. It's "self-fitting"—that is, it spreads out and conforms to your own contours, neatly and easily. It's quickly absorbed. In fact, you probably won't even feel it.

Satisfaction Delfen is light and pleasant. It lubricates. It won't interfere with your pleasure or his.

Confusion The reason so many women use Delfen is that it's such a simple, unconfusing form of birth control. There's nothing to be measured and no prescription. There's only one step. The only device is the applicator. There's nothing to figure out, no days to count and nothing to wonder about. Just use it every time. If you follow the instructions, it's hard to make a mistake.

Effectiveness While no contraceptive is guaranteed fool-proof, a research study conducted in ten separate centers does indicate Delfen to be highly effective. Out of a total of 857 women, only 8 became pregnant when using Delfen regularly. Even when used irregularly, only 10 more became pregnant.

Delfen coats the entire cervix with one of the most effective spermicidal ingredients known. Delfen Foam is recommended by doctors.



Delfen.
A natural approach to
birth control.



The world's largest laboratories
devoted to family planning research.

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"The game of backgammon makes strange boardfellows"

it were because of deliberate disinclination on your part. They tell you between casts of the dice how very, very badly you played this or that combination, or why you should have taken a chance, or why it behooved you to be more conservative—kibitzers being plentifully endowed with hindsight. From this familiar breed of social nuisance there is no escape. It is only hoped that anyone reading this book on Backgammon will refrain from assuming that pestiferous role whenever in the range of a board at which they themselves are not playing. Chouette was invented for those who find it absolutely impossible to refrain from kibitzing.

These types would form a composite picture of what the perfect Backgammoner is not. What

then, is the perfect Backgammoner? Finding the answer in none of the other published books about the game, perhaps Mr. Mabardi's own description of him is the best:

"The perfect Backgammoner? Why, every day on the *terrasse* of the Café Bellevue, overlooking the blue Mediterranean—in Alexandria, my home—I have seen hundreds of perfect Backgammoners, playing all day long. From the cradle to the grave Egyptians play Backgammon, the game of the great Pharaohs. They play well, they play rapidly, they play quietly; they smile and talk a little and they never complain of their luck. They smoke their *narguilés* and drink their *café turc*. They believe that 'luck' is the just, the inevitable, reward of the skillful." ▽

Glossary

- Active partner**—Anyone who plays against the man in the box at Chouette.
- Backgammon**—the game. A triple game.
- Backward game**—tactic of getting behind the opponent.
- Bar, the**—raised partition dividing the board into tables.
- Bar-point**—the point nearest the bar in the outer tables.
- Bearing off**—removing men from the inner tables at the end game.
- Blockade**—a series of six, or more successive points, each secured by two, or more men.
- Blocking game**—the tactic aiming at establishment of a blockade.
- Blot**—an exposed single man.
- Board**—the playing surface regarded as a whole. Also, occasionally, the inner table.
- Box**—position of the player opposed to the partners at Chouette.
- Builder**—an extra man in position to aid in making a point.
- Chouette**—a system by which more than two players can join a game.
- Closed board**—all six points of the inner table made.
- Dice, die**—plural and singular of the cubes used in casting.
- Double**—to increase the stake twofold.
- Doublet**—a throw of two identical numbers.
- Early game**—the first stages of play.
- End game**—the last stages of play.
- Enter, re-enter**—to place a man who has been up on the bar on a point in the opponents inner table.
- Gammon**—a double game.
- Hit**—to take up a blot.
- Home**—the inner table.
- Inner table**—the table in which are five of Black's men and two of White's and its opposite.
- Light**—the direction which is nearest the two inner tables.
- Man**—a marker.
- Openings**—the initial moves.
- Outer table**—the table outside the bar.
- Outmost men**—the two men on each one-point.
- Pips**—the spots on the dice.
- Play up**—to move men towards the one-point in bearing off.
- Point**—one of the twenty-four triangles. Two or more men of the same color established on one of these triangles.
- Position**—alignment of strength.
- Recovery**—to hit a blot which has just taken up a man.
- Running game**—a dash for the home board.
- Set-up**—the arrangement of the men at the start of the game.
- Side-prime**—see blockade.
- Single**—one game won.
- Take up**—when a blot is hit by an opponent man he is taken up and placed on the bar.

Ford Mustang II. The right car at the right time.



MUSTANG II GHIA



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- ☐ Beautifully functional instrument panel (above) with tachometer.
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You get four models to choose from: 2-door hardtop and Ghia; a 3-door 2+2 model; and the sporty Mach 1. And here are some of the many exciting options:

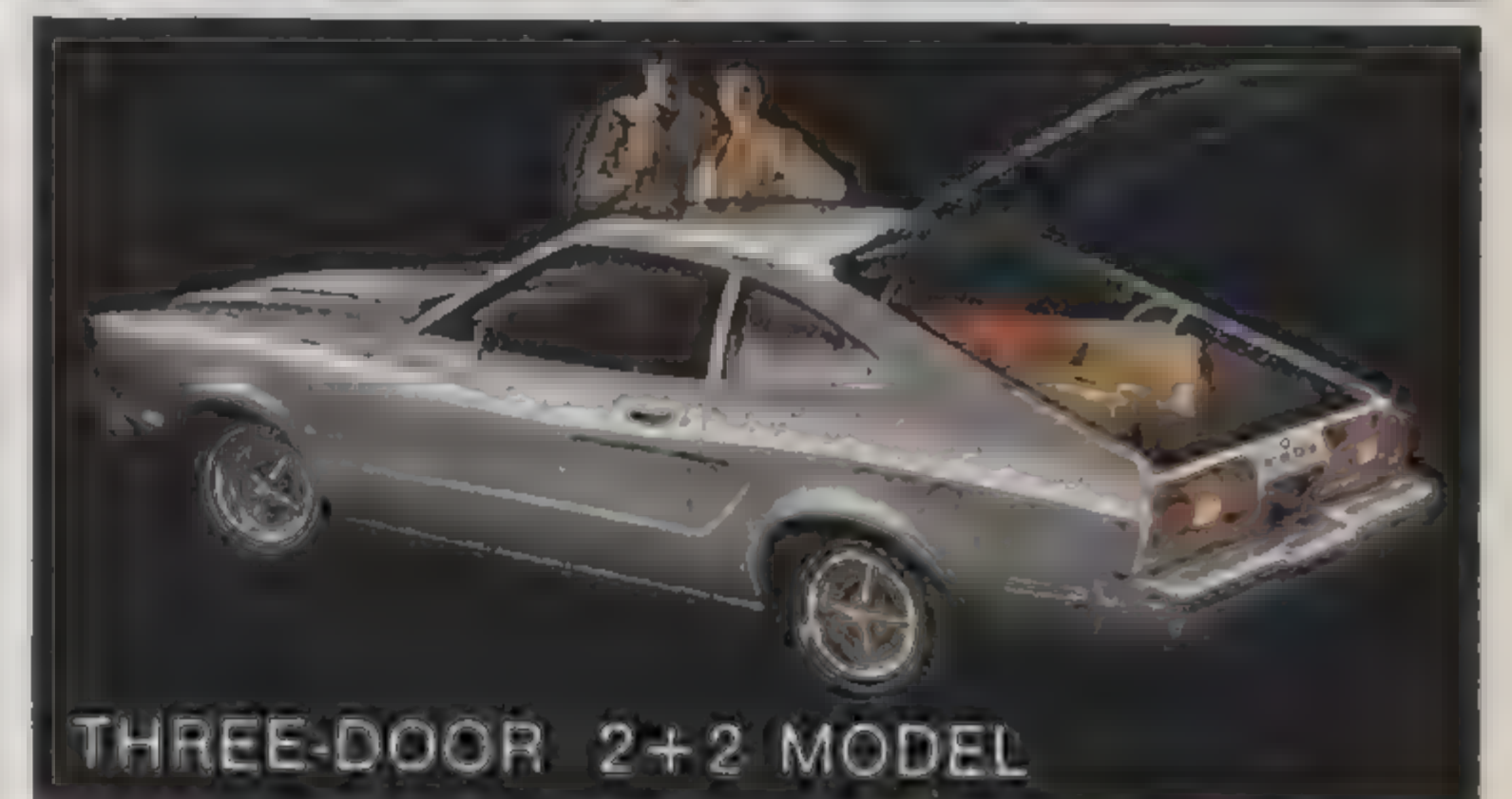
Special luxury interiors, featuring elegant seat fabrics and patterns, 25 ounce cut-pile carpeting, special door panel with courtesy lights, and more.

- ☐ An exciting 2.8 liter V-6 engine.
- ☐ Power-assisted rack-and-pinion steering.
- ☐ Competition suspension.
- ☐ A handsome digital clock.
- ☐ A breezy little sun roof.

Mustang II. A new class of small car: First Class.



TWO-DOOR HARDTOP



THREE-DOOR 2+2 MODEL

Yet with all this luxury and quality, Mustang II still carries an economical small-car price. See your Ford Dealer.

From the many exciting options available, the cars shown above are equipped with white sidewall tires, pin striping, rocker panel molding. Two-door hardtop also sports a vinyl roof. Interior shown includes deluxe seat belts.

FORD MUSTANG II

FORD DIVISION 

New-Twist Ideas from Medical Minds

Light on the cold-sore question . . . new help against breast cancer . . . rubber balls to treat the blood . . . and why your stomach can't tell that you're getting fat

Cold-sore controversy: let your doctor decide

Medical researchers have warned that new techniques such as the dye-plus-light treatment should not be used as home remedies for cold sores. More study is needed to find whether there are long-term risks involved in painting the virus-caused lip sores with special dye and then bathing the area with cool white light (as we reported in December, 1973, *Vogue*), a treatment also used by doctors to treat gynecologic herpes infections, which often are severe and painful and resist other kinds of medication. Houston's Dr. Troy Felber, one of the doctors who first applied the technique to cold sores, maintains the dye-light treatment is prompt and effective, and he prefers using it to leaving herpes infections untreated; but Dr. Fred Rapp, a virologist at the Milton S. Hershey Medical Center of Pennsylvania State University, is worried about the possibility that the treatment might convert some normal cells into cancer

cells. "We don't know that this has ever happened in humans," Dr. Rapp said, "but, in our experiments with hamsters, that kind of treatment can produce cancer cells." Dr. Felber answered that defective virus particles—suspected cancer-causers—are produced whenever the virus multiplies, whether treated or not; so cancer risk is not increased by attacking the viruses. Besides, he added, the proflavine dye generally used against the herpes virus has also been used for its antiseptic qualities for many years in England, particularly in eye inflammations. Most patients whose eyes were treated with the dye would also be exposed to light, so the dye-light effect would have taken place time and again. There have been no questions, so far, about its safety as a time-honored conjunctivitis (pinkeye) remedy. In any case, Dr. Rapp and Dr. Felber agree that photodynamic dye therapy should be applied only under a doctor's care.

How noise annoys

Excessive din is hard even on healthy people. Dr. Maurice Schiff, a California ear-and-throat specialist, says prolonged exposure to high levels of sound can do more than impair hearing. Physiologically, noise can cause changes in heartbeat and blood pressure, heighten gland activity, cause sweating in palms and dilated eyes; psychologically, it can cause anxiety, sleeplessness, and loss of sex drive.

If noise can hurt well people, it is even more hazardous to the health of hospitalized persons and newborn babies. Some experts believe hospital noise probably is worse than doctors—who are used to it—realize. A North Carolina nurse-physician team, Nancy F. Woods, R.N., M.N., and Dr. Stephen A. Falk, measured noises in hospital infant incubators, recovery rooms, and acute-care units. The total of clatter, rattle, humming, and crashing—along with human noises by hospital workers and other patients—was well above the level needed to stimulate human pituitary and adrenal glands. Loud sounds can startle, seem to threaten, terrify sick people and new babies, adding to the health hazard. Miss Woods and Dr. Falk recommended acoustic improvements in hospital, medical, and nursing procedures and earplugs for adult hospital patients who want to sleep.

New cancer-finder can save breasts

Breast loss from cancer may be lessened by a new medical technique. Dr. Nicholas L. Petrakis, a professor of preventive medicine at the University of California in San Francisco, is working on ways to detect beginning breast cancers long before they grow into lumps that can be felt. Dr. Petrakis uses the aspiration test method, a five-minute procedure that is painless—though slightly uncomfortable. A breast-suction device, designed by Santa Barbara surgeon Dr. Otto W. Sartorius, can extract a few drops of secretion from the breast ducts of the majority of women, even those who have never lactated. Then the breast fluid samples are tested by the Pap-smear technique for cancer detection.

In two hundred women who were thought to be cancer-free, two suspected cancers and three actual cancers were found. Breast-fluid samples are also analyzed for virus markers that scientists believe will yield new knowledge about the causes and prevention of cancer. The breast-pump test is not yet a substitute for other diagnostic methods, the California doctors cautioned. National Cancer Institute director Dr. Frank J. Rauscher, Jr., said it may be about two years before it will be known whether aspiration is better than other testing methods, reports *Medical World News*. But the method is well worth exploring, since three-quarters of breast cancers develop in the breast ducts, the glands connected to the nipple.

Bouncing balls in the bloodstream

Large-scale medical advances are being made in a sub-miniature world visible only through the scanning electron microscope at the Jet Propulsion Laboratory of the California Institute of Technology. There, microscopic latex particles have been "trained" to seek out particular cells, such as red blood corpuscles. The tiny rubber spheres, coated with antibodies, latch onto antigen particles on the cell's surface, refuse to adhere to cells that do not have antigen covers. The "smart spheres" may one day carry drugs or radioactive materials, possibly to select and attack cancer cells. Caltech scientists who developed the trained balls are Dr. Alan Rembaum, Dr. William J. Dreyer, Dr. Robert Molday, and senior scientist Ms. S.P.S. Yen.

Can you tell when you are overeating?

You can't count on your appetite to tell you when you've eaten enough. What you *think* you have eaten is more likely to affect your feelings of hunger or satiety than the actual calories consumed. A husband-wife research team at University of Cincinnati Medical Center, Dr. Susan and Dr. Orland Wooley, have been studying the ways both obese people and normal-weight people feel and act about food. Some popular notions about appetite are wrong, say the doctors Wooley. For instance, there is the theory that overweight people habitually get hungry at mealtime, while thinner people get hungry only when their bodies require more calories.

Not so, say the Wooleys: After meals *believed* to be highly caloric, people feel less hungry than after meals *thought* to be low in calories. And neither obese nor normal adults can distinguish between high- and low-calorie meals that taste alike.

The common belief that fat people eat anything they can lay their hands on is also in error, the doctors say. In fact, obese people are more likely to be gourmets, to be highly responsive to fine food, and to decline or bypass mediocre food. Overweight people are more inclined to skip meals, to eat irregularly, and to give in to binge eating and night eating. For them, regular mealtimes may help.



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New Golden Hispana and Golden Medici, Both unmistakably Gorham in beauty.



Golden Hispana

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unmistakably Gorham

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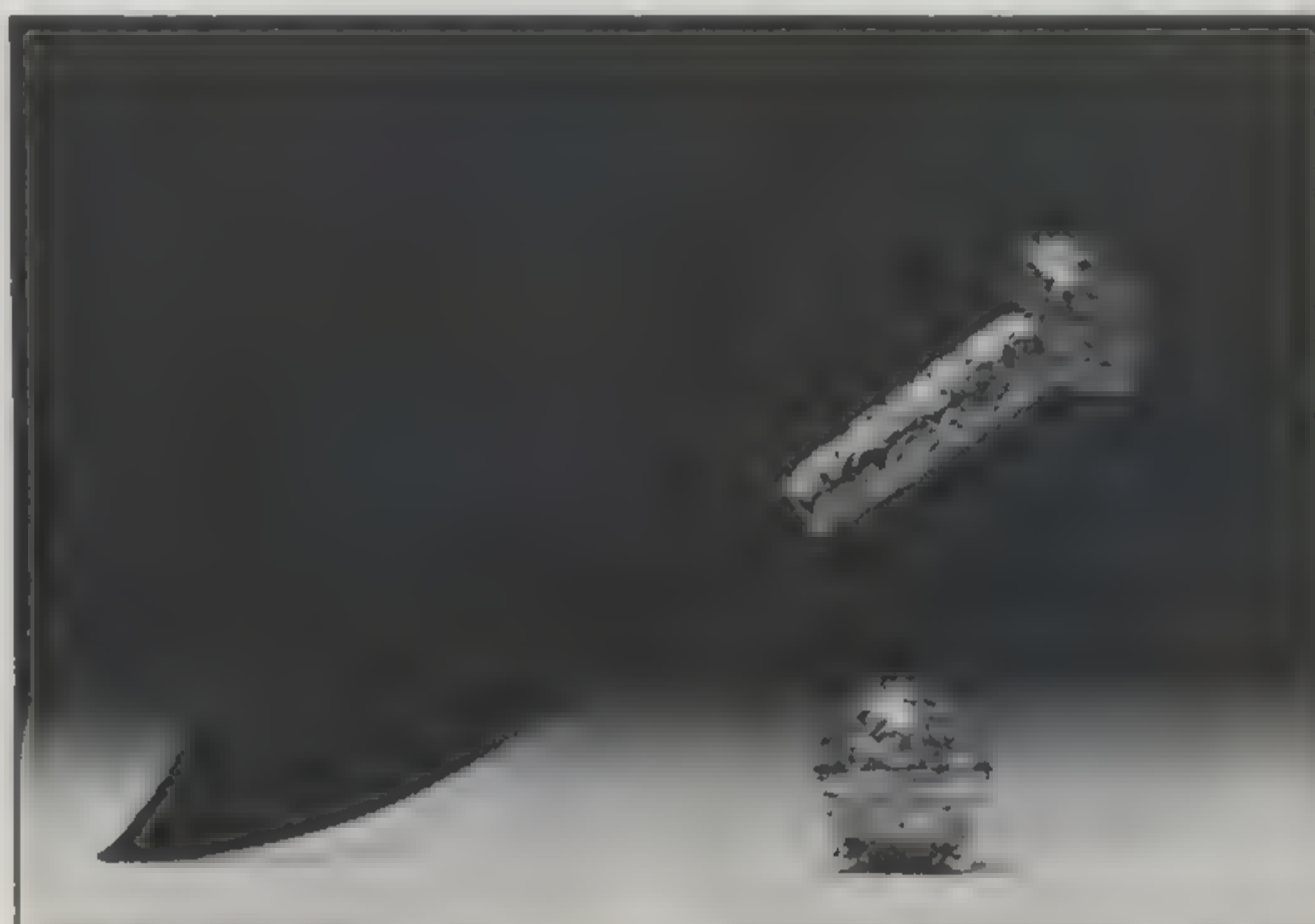
The price of silver has had historic ups and downs. Lately it's all been up—and up. In 1933, sterling was valued at 25 cents an ounce. In 1973, \$3.20 an ounce.

Left: A miniature of the kind of silver loaf silversmiths buy to work with—from an assay office. Sterling silver, fixed by law at 92.2 percent silver, 7.8 percent strengthening alloy, is the purest form of the metal in use today.



Coin-silver pieces have value for rarity, history: The soft metal of melted coins—the only silver Colonists could get—does not meet sterling standards.

Left: American 18th-century spoon; beautiful, precious as a rarity.



As with art, silver of certain periods prices itself out of the market as 17th- and 18th-century silver have. Victorian silver is a good buy now.

Left: A mighty page cutter in silver and ebony, c. 1870; \$225. Round box for twine, c. 1895; \$135. Both, James Robinson, N.Y.



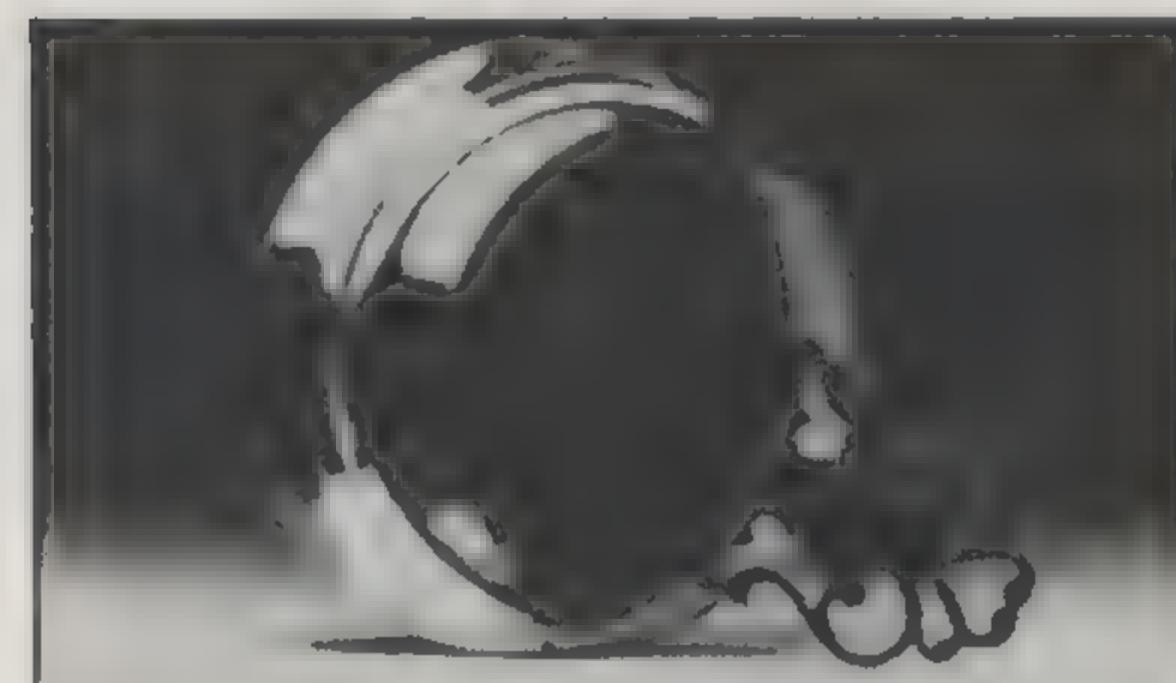
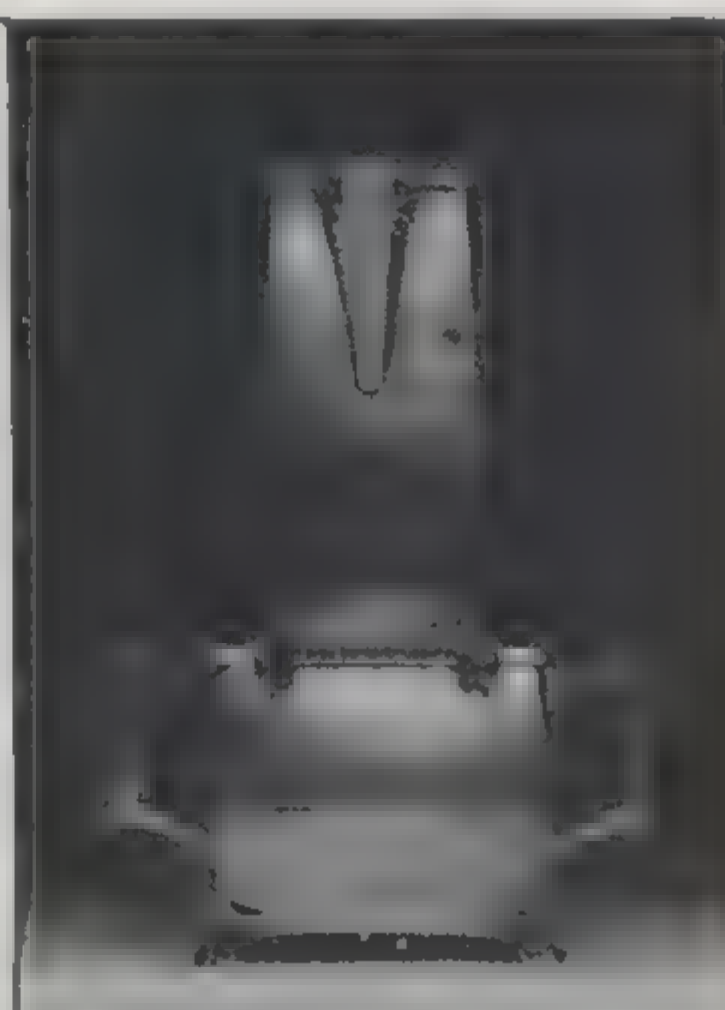
In 1948, a 6-piece setting of U.S. sterling flatware cost \$18. In 1973, prices run upward from \$75. The weight of silver has intrinsic value, while classic designs remain beautiful always.

Above: 1870—Tiffany "King William" pattern, simple, timeless, hefty weight; 5-piece setting, \$86.75. 1906—still Reed & Barton's best seller, "Francis I" has 16 different fruits, flowers on separate pieces; 6-piece setting, \$116.50. 1895—Gorham's "Chantilly" may be largest-selling pattern in the world; 5-piece place setting, \$86.80.



Offbeat silver designs and periods may fade from fashion; then bounce back in time, worth more than ever.

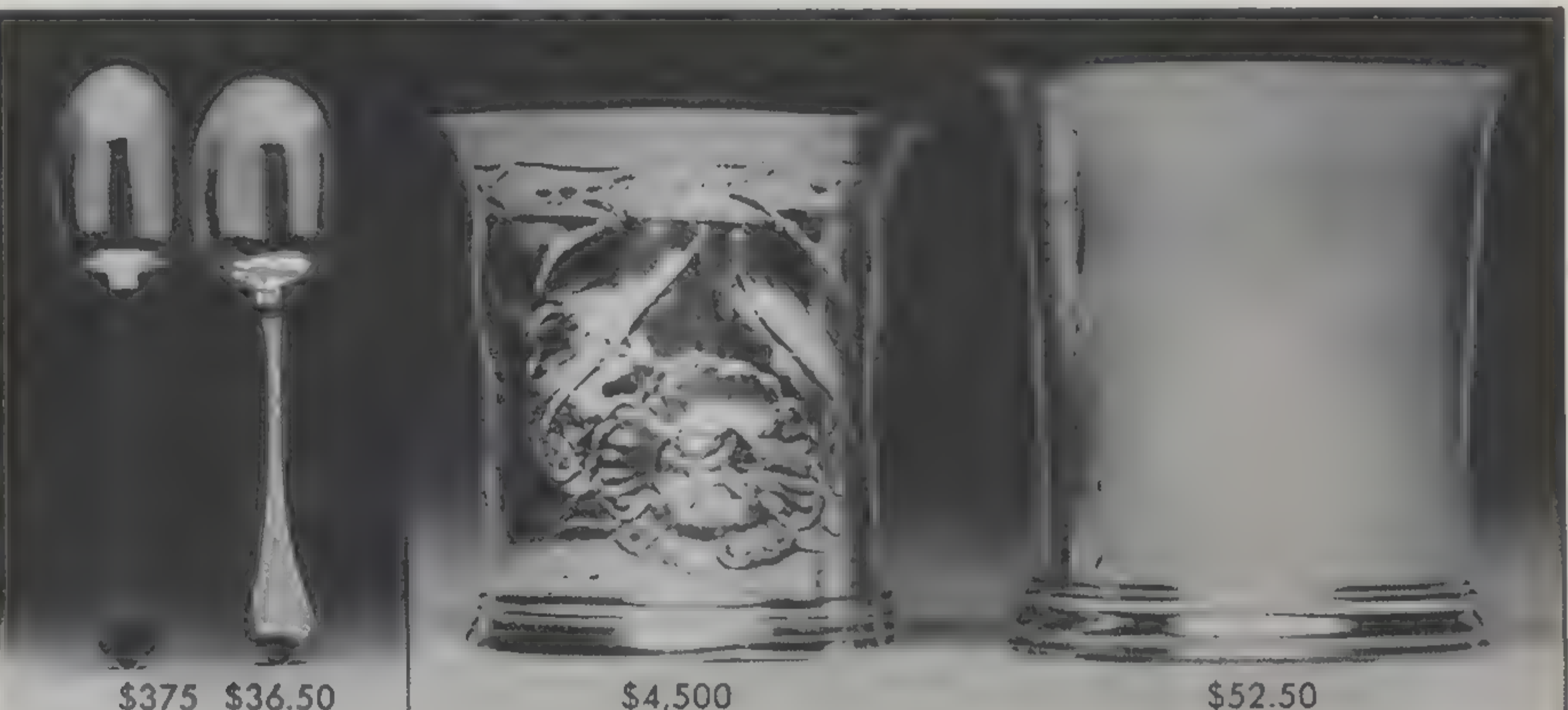
Left: Miniature sterling colander, a 1970's amusement, may stay in fashion for its wit; \$125, Cartier. **Right:** Art Déco, as in this sugar and creamer handmade in 1905, now is in demand.



Above: Tiffany's earliest hollow ware design still in production, this porringer (\$95) has been selling since 1876. **Below:** This covered rice bowl copies a 1725 piece copied from a porcelain design. This Gorham reproduction, made with the permission of the Metropolitan Museum of Art, sells in the museum's shop for \$90.



Original silver pieces add to the value of metal and design their rarity, age, and provenance (see right). Thanks to the durability of silver, old pieces are as usable as new—which may grow more beautiful as they acquire a warm glow of patina. . . . Sterling reproductions of great classic pieces (such as those at the left) fluctuate little in value, stay high in demand.

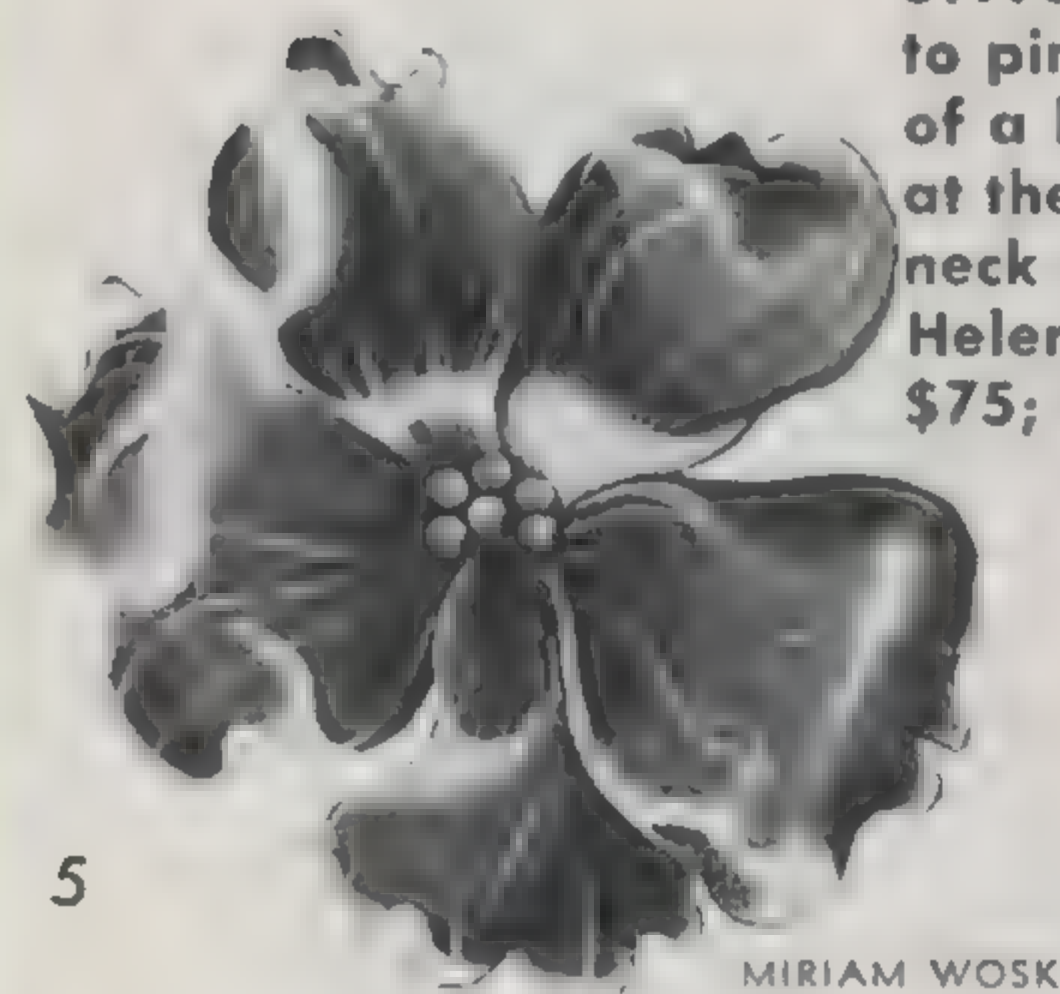


Here, two originals, two reproductions—and the prices they bring today. **Left:** a 1694 spoon in the English Trifid pattern is more than ten times the price of its exact reproduction. **Right:** Charles II silver beaker, c. 1677 with its modern (undecorated) counterpart. There's appreciation for you! All four pieces, at James Robinson. **Collector's notes:** Silver is always worth its weight—in silver. Like gold, silver tends to rise in price in inflationary times, holds its own as an investment, and can be sold for its metal alone. Other factors—design, antiquity, an important hallmark, former ownership, or attribution to a famous silversmith (let's hear it for Cellini!)—may add to the value of a piece. And silver is a working investment. It won't wear out, gets more beautiful with age, and is practically indestructible. Sort of a case of having your cake fork and eating with it, too.

VOGUE BOUTIQUE



•TOUCH OF PRETTY•



MIRIAM WOSK

•BEGUILING•

6. White blouse, a bias of thin Indian cotton, to tuck into flannel trousers now, a crêpe de Chine skirt for summer, \$6; Chor Bazaar, 801 Lexington Ave., N.Y.C.



•"THE SHIRT"•

11. Oversized and collarless . . . thin black stripes on white cotton, authentic "barber's shirt" from Belle Epoque days, \$12; Lune en Papier, 1100 Madison Ave., N.Y.C.



•MARCH CHARM•

TWO SEDUCTIONS . . . Satin and Lace! From Garbo Garbs' one-of-a-kind lingerie collection . . . 1. The ultimate slip . . . pale-pink satin, thickly edged in écru lace across the top, biasing from hip to knee . . . to flirt through crêpe de Chine blouses and at the hem of any skirt! \$30. 2. "Teddy" of pearl satin, lace edged . . . to "super-feminize" shirts and trousers (that's the key!), \$20; both, Bloomingdale's (Lexington Level). TO WEAR OVER SATIN AND LACE . . . 3. Handkerchief-thin white batiste wisp-of-a-blouse edged in white lace. . . (The Touch . . . waist-wrap it with a batiste handkerchief.) From Belle France, \$60; at Bloomingdale's. 4. White handmade lace-and-organ-die blouse from a one-of-a-kind collection of Victorian "clothes-treasures," \$25; at Cherché, 141 E. 76 St., N.Y.C.



12

•CHARM!•

12. Narrow rectangles of flower-printed crêpe de Chine to "bow at the neck". . . From a collection of special neckwraps, \$9; Henri Bendel.

BARBARA BERSELL



ANOTHER KIND OF SEDUCTION . . . THINNEST LACY KNIT "CAMI-SOLES" TO WEAR UNDER SHIRTS NOW . . . ALONE WITH PRETTY-SKIRTS THIS SUMMER . . . 7. PALE BOIS DE ROSE. 8. SPINACH GREEN. EACH, \$16, FROM BELLE FRANCE. AT HENRI BENDEL.



•EVENING-CHARM•

Seductive T-shirt dressing! . . . 9. Black cotton knit camisole (by Tric-Trac, \$10; Eve Lost Ltd., 956½ Lexington Ave., N.Y.C.) to tuck into a ruffle-hemmed skirt of scarlet, black, and ochre flowered cotton. (\$20. By Handloom House, at Henri Bendel). . . . Waist-wrap it with a long narrow bias of black chiffon! 10. White strapless T-shirt (by Tric-Trac, \$10. Saks Fifth Ave.), a bias-swirled skirt of multi-striped cotton, shades of charcoal, terra-cotta, ochre, and green . . . \$13, at Sona, 11 E. 55th St., N.Y.C.

•COLLECT FOR SPRING•

The message . . . short-sleeved blouses! 13. Pale melon, cocoa, and 'vanilla "dish towel" stripes on natural butcher linen. . . \$14. To wear with pale beige drawstring pyjamas, \$15; D.D. Dominick, 220 E. 60th St., N.Y.C. 14. Pullover "camp shirt" . . . cotton-satin-striped navy, melon, turquoise, and peach, \$29; Moon, 143 Highland St., Worcester, Mass. 15. Teal, melon, and cream plaid silk-taffeta blouse, \$30; D.D. Dominick.





A new number on the world's most famous bottle
Chanel 19

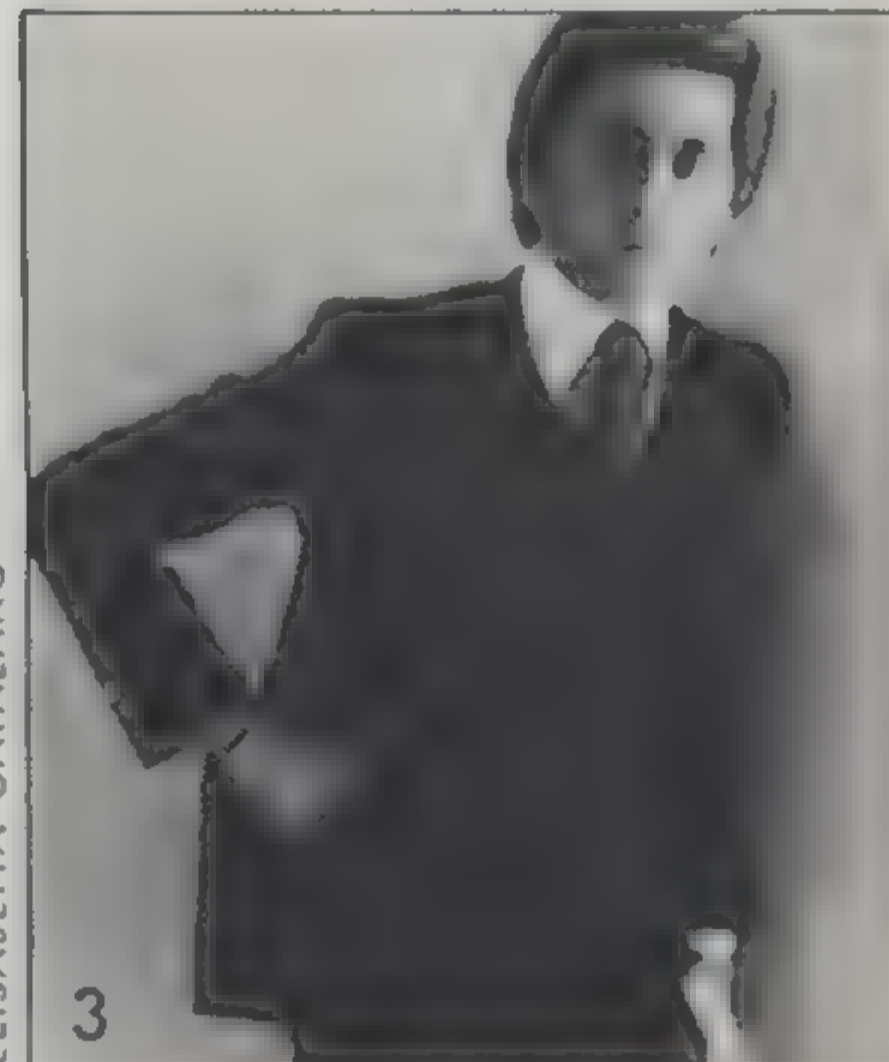
Chanel No. 19 Perfume 10.00 to 400., Spray Perfume 7.50, Eau de Toilette from 7.00 to 35.00, Eau de Toilette Spray 8.00,
Eau de Toilette Atomizer 12.00, Bath Powder 6.50.

VOGUE OBSERVATIONS

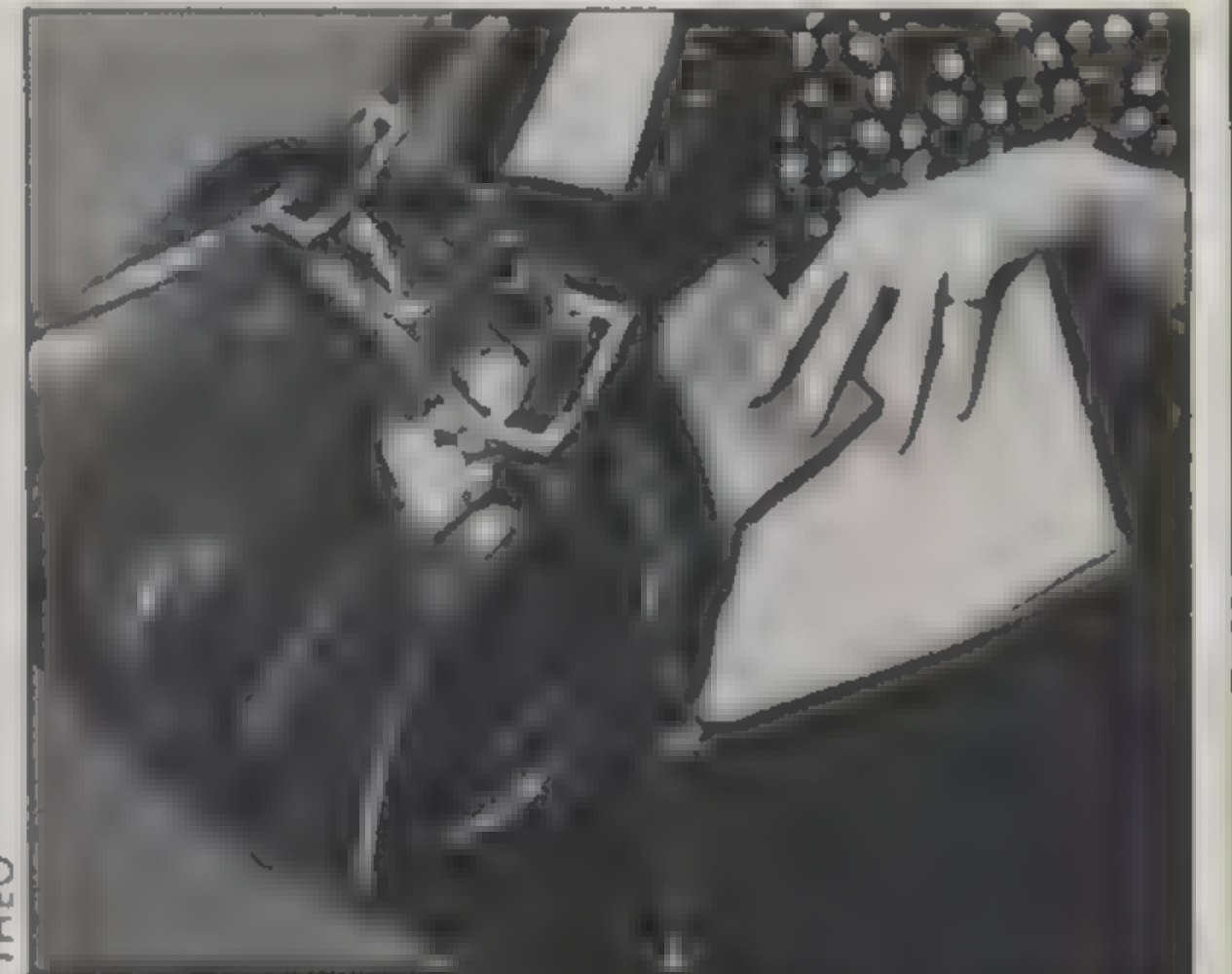
• NEW "INDISPENSABLES" ... •

Perfect jackets for Spring . . . 1. Traditional Harris tweed riding coat—waist-nipped, single breast-ed . . . \$80; from Miller's, 123 E. 24th St., N.Y.C. To wear as Barbara Dulien does with a cream crêpe de Chine blouse (\$52; Pierre d'Alby, 769 Madison Ave., N.Y.C.), Saint Laurent grey flannel pleated trousers (\$145; Rive Gauche, 855 Madison Ave., N.Y.C.). 2. Burgundy, green, and navy checked wool Tibetan jacket (cut like a loose short kimono), \$23; Tibetan Arts and Crafts, 693 Madison Ave., N.Y.C. Shaun Casey wears it with a Pierre d'Alby pistachio crêpe de Chine blouse.

• VALENTINO! •



3. VALENTINO'S OWN SUPER-NIFTY LOOK for easy evenings (even black tie . . . with hostess' permission!) Paper-thin black wool jacket over silk knit V-neck pullover, white batiste shirt, black jacquard tie, and black trousers . . . smashing! sexy-Roman!



THE AROUND-TOWN BAG for how to organize at least part of your life! To begin take a soft chocolate leather bag, ample enough to hold everything. Add within a small quarter-scarf leather case for makeup, a slightly larger one of tan leather for papers, etc., plus your near-handbag—here, a chocolate woven leather envelope (from Fendi, \$135 at Guilde-Sac, Bloomingdale's). Leather cases and shoulder bag from Bottega Veneta, 655 Madison Ave., N.Y.C.

• HALSTON LTD. SPRING 1974 •

His brand of luxury...
it's got to do with the ease of
SIMPLE PERFECTION!



• HALSTON TOUCHES •

The key to Halston Spring '74 . . . the minimal perfect accessory: 4. Elsa Peretti Treasure! Her new jewel: tiny black onyx vase on a chain of pearls and black onyx caviar-beads, to hold a pale pink tea rose. 5. One Fresh Gardenia tucked into the narrow-tied waist of a pale sea-green sequin dress.



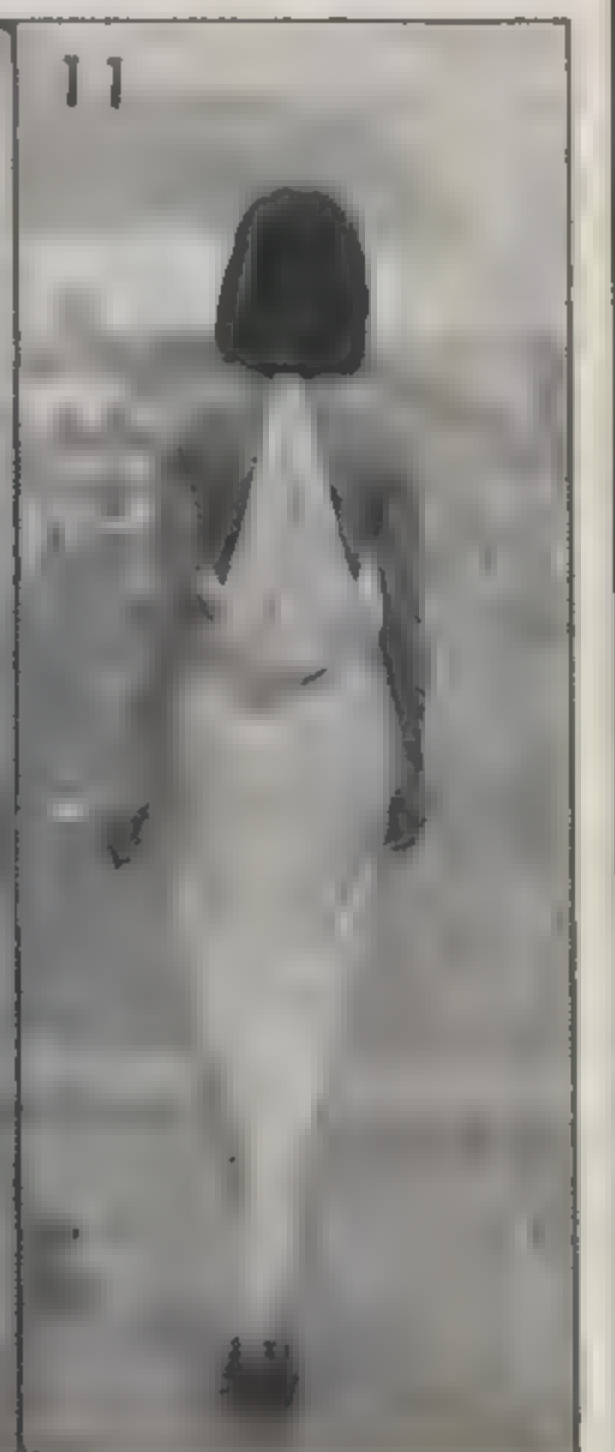
• HALSTON DAY Extra-Easy! •

6. Café-crème silk rain-parka, a matching stitched-brim rain hat—to wear over white cashmere crew-neck pull-over, white cashmere trousers, flat butter-soft leather moccasins. 7. The beige cashmere all-over-sweaters: slightly-large pullover, cardigan, and matching knit skirt; the only accessory: Elsa Peretti's tortoise-color agate bottle on a gold chain. 8. The "suit": long cashmere knit cardigan, matching gathered skirt, white crêpe de Chine blouse. Elsa Peretti's silver and leather belt.

• HALSTON EVENING Simply-Sexy! •

The key—loose in the right places and clinging where it counts.

9. Cream silk jersey slide of a dress to the floor—draped and caught at the waist by Elsa Peretti's ivory and silver rose. 10. Half-black, half-white silk jersey one-shoulder dress—loosely held at the waist by Elsa Peretti's rock crystal and silver link belt. 11. The Beautiful Back . . . the drape and slide of a white silk jersey column of a halter-dress.



BILL CUNNINGHAM

Serenity

Serenity wrap robe in Antron III® nylon tricot highlighted with pleated ruffles of sheer nylon. Here in party pink, also lemon yellow and bluette. About \$20.

® duPont's reg. t.m.

For the woman you are



Gossard

Wayne gossard fashions
NICEST NEXT TO YOU

dressing today...

50 Do's and Don'ts

Let's start with the fact that casual is no longer a sort of country cousin to real fashion. It *is* fashion now, not one specific look for one specific time or place, but a basic attitude of dressing that goes right across the board—it's the ease and unpretentiousness of jeans even when you're in a crêpe de Chine pyjama at night. And pieces are the key—the perfect tops and pants and skirts that you collect through the year and wear through the year, and wear with pieces you've owned for several years.... Which pieces to collect now, how to wear them, with what, when and where—that's what we're going to be talking about throughout this issue, starting with the Do's and Don'ts below—which are meant to be taken not as gospel but as guideline (and the first of which is addressed to the woman who still thinks that being in pieces isn't really being "dressed": **DON'T** you believe it—pieces are the most modern clothes you can wear, and wearing them well is the secret of dressing today).... **DO** begin with an end in view—there's more to fashion, after all, than having seventy-six cashmere sweaters. There's a look, a mood. And the mood of the moment is gentle, feminine... fabrics are soft, the silhouette is soft; everything touches the body... softly. There is something very nice, very flirt and flutter, in the air, and a lot of charm going around (you give a little...). **DO** take a realistic view of change: fashion is rarely in a state of revolution, but it's never just standing still—there is always some unexpected twist or turn that puts a whole other face on it. Which doesn't mean that what's new this spring is going to make all your other clothes obsolete. It simply means that the pieces you'll want to add now will be softer. And the putting-together of everything will be softer, from what you do with your hair and makeup to your jewelry, your belt, your shoes.... **DON'T** get stuck with a too-short haircut. To put softness around the face, you need some length—an earring won't fill in the empty space; only hair will. ... **DON'T** put on a hat that doesn't show hair. And **DON'T** put on one that takes itself seriously. **DO** go for a little beret that you can tilt, or a Panama that you can wrap in a silky scarf.... **DO** start collecting things that wrap. **DO** look for necklaces that are as supple as cloth... to wrap your waist at night... to wrap like an oval of silk on the collarbone. What you **DON'T** want is a hanging garden of beads; the mood is light and up, not heavy and down... drop earrings are a **DON'T**! **DO** count on a small neat watch—it works for you, and it wraps

the wrist. (**DON'T** feel wedded to a watch strap; have a mini-collection—**DO** put a chrome watch on taupe suède instead of black for a change.) **DON'T** wear a watch all by itself; it's prettier with other wrappings—a chain; narrow bangles. A **DON'T**: big, clanky bangles that stand away from the wrist—they belong to another time.... **DO** shop around for scarves; you're never going to find all you want in one place, and you're going to want dozens... to wrap your throat, your waist, your hip, your hat. **DO** buy up all the thin cotton squares in town—18-inch ones. Fold on the bias, knot in front, and wear—ends tucked in—with collarless necklines. *The* throat-wrap for day!... **DON'T** forget old friends—large silk-twill squares are to use as triangle scarves under collars, just looped in front, points down the back. **DO** the same scarf as a hip-wrap, points in back.... **DO** find oblongs for wrapping your waist, and **DO** try to find them in fabrics with just enough body to hold. Crêpe de Chine and georgette are best. **DON'T** use China silk (too thin), heavy twills (waist-thickeners).... **DO** look for bias scarves—perfect for the wrap of a waist or throat; they fit right into the skin, never look bundle-y. **DO** wrap your throat at night with little blunt-end bias rectangles of chiffon or georgette or crêpe de Chine. **DO**, for flirt, add a fresh flower... a touch of glitter.... **DON'T** leave the house without perfume!—sensuous isn't just a word we're tossing around these days. **DON'T** be timid—if you can't smell perfume on yourself, neither can anyone else. **DO** remember: the on-skin life of a perfume is only three or four hours—replenish, replenish, replenish! **DON'T** get hung up on one perfume—it's like being in one mood or one dress all the time; it ceases to give pleasure. Vary your perfume life! **DO** try: the scent-saturated mini-hankies that many perfumers are putting up now. To tuck in your bra—like the old cotton trick, but longer-lasting.... **DON'T** settle for a shirt out of the past. The shirt you're looking for now is as soft as a blouse—not a blouse-y blouse with lots of fabric, but sensuous-soft, thin as the thinnest silk handkerchief, with an unbanded collar that falls back like a sigh, or no collar.... **DO** own—even if you have to learn to sew and make it yourself—the shirt that's a blouse in a small, classic print—a foulard, a dot, a flower. And put it with everything—striped pants, twills, a hound's-tooth check. (**DO** keep the top a tone darker than the bottom—it's better to put the weight above than below.) **DO** watch for these soft tiny prints as pyjamas and (Continued on next page)

EARS
SHOES
ON

NOW

...go for charm

(Continued)

two-piece dresses—the sneaker of the year! They go day and night, all year, and they go everywhere. . . . **DO** have a collection of absolutely basic pieces: a small, thin black cashmere cardigan (preferably without ribbing) to wear all the time over everything, as a jacket or tied over your shoulders. . . . a small, long-sleeved crewneck pullover in your own best basic color—beige, grey, or black. . . . a matching skirt. . . . matching pants. . . . **DO** look for a small, gentle skirt with the meagerest waistband, in a silky knit, a Honan, a crêpe de Chine—something that's going to slither and slide on the body. **DON'T** expect to find it too easily. Tip: it's most likely to be the bottom of a two-piece dress or a sweater-set suit. . . . **DON'T** use anything heavier than a sandal with skirts, and your heel should be no less than 2½-inches—it extends the line of the leg and keeps the whole look airy. . . . **DO** wear a red shoe with everything—it's this spring's neutral shoe—and so much gayer than black! . . . **DO** wear a flat little moccasin with pants, neat and classic. . . . **DON'T** fail to adjust the length of your pants to your shoe. When standing, the toe is all that should show in front, and the back is a tiny bit longer—a glimpse of stocking is gawky and spoils the line completely. (**DO** have pants with waistband and belt loops—the better to pull a scarf through and wrap your waist.) . . . **DON'T** forget that the other side of the collecting coin is weeding out—your big, clacking plastic bangles are not going to work this year. But they gave you a season's pleasure and didn't cost the moon; they've paid their way—you can chuck them out with a clear conscience. On the other hand, **DO** hold on to good, classic pieces; they have a way of coming back. Remember Nan Kempner's one-shoulder dress in January? Out of retirement after eight years, and better than ever. . . . **DON'T** settle, **DO** shop—pieces aren't big blockbuster looks that break out like a rash across the country on the first day of a new season. You're going to have to dig around a little to find the perfect soft shirt or the bias crêpe de Chine oblong or the tiny-print dress. Wait it out; eventually they all turn up—and when you see what you're looking for, grab it. Meanwhile. . . . accept no substitutes. . . . **DO** expect to see—everywhere—the prettiest lingerie in years. Lacy bras; slips with deep lace borders and tiny rolled straps; lacy camisoles to tuck into pants. . . . to show through thinnest silk blouses. **DON'T** hide them. . . . unbutton a few buttons and let a bit of lace peek out. It's not bombshell-sexy—it's a more feminine thing to do. . . . more charming. . . . **DO** buy a wonderful, extra-luxurious robe, and wrap yourself up in it when you're just staying home with a book. **DON'T** have a reason. . . .

The way you wrap your waist. . . . pin on a flower. . . . tilt a beret. It's a softer, prettier, totally feminine turn to fashion—and the charm comes through, opposite. . . . Dressing in pieces—the new way to wear pants: right, with a small, soft sweater rounding the body. . . . soft scarf wrapped at the waist. . . . little tilted beret. Korrigan grey cashmere pullover, \$70, at Jax. Veumont beret, at Lord & Taylor. . . . Center, the tiny-print crêpe de Chine blouse—the key piece—dotted white on navy, softly tied. For extra prettiness, pin a flower on it. . . . wrap your waist in a soft crêpe de Chine scarf. Silk blouse, about \$160. Wool gabardine pants, about \$145. Both from Saint Laurent Rive Gauche, at Bloomingdale's; Hutzler's; Balliet's. Bag from Bottega Veneta. Scarf: Karl Lagerfeld for Chloe, at Saks Fifth Avenue. . . . Far right, the new smaller sweater in white, with a small-collared V-neck. The new way to wear it—tucked into narrower pants, wrapped with beige-and-white stripes. Sweater: Company 5 by Don Simonelli, of acrylic. About \$30. Calvin Klein pants, of polyester and cotton (fabric by Tandler Textile-Nino). About \$46. Both, Saks Fifth Avenue; I. Magnin. Sweater, also at Hutzler's; Scarf: Echo Scarfs, at Saks Fifth Avenue. Other accessories, next to last page. Hair by Suga of Suga Salon. Makeup by Way Bandy. N.Y. background: the Seagram Building.







...softer

HAIR

There is a look today . . . modern, charming . . . out-and-out attractive. It has to do with the way you wear your hair . . . fuller, softer around the face. And with a makeup that's deeper, warmer, all-of-a-tone. The palette you work from is a whole range of wonderful earth colors; you pick one and stay with it for eyes, mouth, face. You don't want sharp contrasts—ever. At night, you simply intensify the basic coloring, add highlights . . . it's a subtler kind of makeup than we've been seeing for evening. There's a softness to it . . . a little mystery. . . . **Waves of honey-brown hair and a glowing honey-toned makeup, left:** on the face, Sheer Radiance All-Over Facecolor in Sunlit Apricot; a Honey Beige shadow on eyes; and Super Luscious Lipstick in new Sultry Peach. All Ultima II by Charles Revson. . . . Korrigan cashmere pullovers. Each, \$70, at Jax. Accessories, next to last page. . . . **Softer hair showing under a tilted beret, makeup in tones of auburn, right—**a deep Honey Amber blush on C.H.R. Face Makeup System in Soft Beige; New Bronze, C.H.R. Extraordinary Gel Lipstick; and Curry shadow. All Ultima II by Charles Revson. . . . Pretty thing to do with a large silk scarf: loop it under the collar of a chamois-color antelope shirtjacket. . . . Pretty way to wear your hat: clipped on one side. Beret: Veumont at Bloomingdale's. Clip: Bob Schwinger for Medusa Heirlooms, Henri Bendel. Jacket: Pancaldi Lunelli for Al B. Arden. About \$300. Henri Bendel; Ultimo. Hair and makeup, both pages, by Rick Gillette.



...deeper, all-of-a-tone

MAKEUP





...smaller

TOPS

round the body

ARTHUR ELGORT

Key pieces . . . the perfect tops, light and fitting as little T-shirts. To buy when you see, own in every color, wear all the time . . . especially to wear with a wrapped throat, wrapped waist (interesting, how just the wrap of a scarf—or the tilt of a beret—can give the most basic clothes a whole new freshness and charm. . .). **The short-sleeved airy knit, left, pale as sand**—the sweater you never put away even when it's warm. With it, a small, clean wrapping of scarf, ends tucked in—prettiest way to treat a collarless neckline. Blassport top, of acrylic, cotton, and linen, about \$24. At Bonwit Teller; Garfinckel's; O'Neil's; Harzfeld's; Bullock's. Scarf by Echo Scarfs, at Bonwit Teller. **The long-sleeved navy cotton jersey, above**—the classic, all-season, indispensable top. Plus: tilted beret, white pants . . . crimson chiffon wrapping the waist. Ralph Lauren top, about \$18. At Bloomingdale's; Jordan Marsh, Florida; Kaufmann's; Jacobson's; Halls Crown Center. Doro scarf, at Bloomingdale's. Both pages: Hair, Suga of Suga Salon; makeup, Way Bandy—on the eyes, Maybelline Powder-Twist Automatic Eye Shadow in Rich Pewter. Other accessories, next to last page.



THE ACCESSORIES



The RED SHOE

with everything

*The right accessory makes everything work. Here, the right shoe: the red shoe—neutral as black, but more interesting. And news this spring. . . .***Newest heel in town, far left**—the 3-inch triangular heel—on a strippy slingback of red snakeskin. By Yves St. Laurent. About \$58. Mid-March, Bloomingdale's; I. Magnin. . . .**The accessory that covers all the rest, left**—a soft, shirty black ciré raincoat to wear anytime, over anything. Here, tan twill pants, a scarf wrapped at the throat. . . . and red shoes. Coat from Lanvin Boutique, of polyester. About \$325. Mid-March, at Bonwit Teller. . . .**At last, a really beautiful at-home shoe, right**—a high-heeled red satin mule, with a twist-of-satin flower—for a crêpe de Chine pyjama, a satin dressing gown. By David Evins. About \$45. At I. Miller; Neiman Marcus; I. Magnin. . . .**Best new day shoe for pants, below left**—the flat moccasin in red. By Herbert Levine. \$52. At Delman Shoe Salon, Bergdorf Goodman. . . .**For dresses and skirts by day, below, two perfect red shoes: the spectator slingback, center. The strip of red sandal, right, strapped at the instep**—light and airy with all the clothes you'll be wearing through summer. . . . and the prettiest way to show legs. Slingback by Palizzio, \$42. At Bonwit Teller. Sandal by Julianelli. About \$45. Bonwit Teller; Bullock's Wilshire. Accessories and stockings, next to last page.





Coming in (through the revolving door, here), narrower, straight, soft pants... the better to see the line of the body at the waist, the hip, along the leg... Creamy Ultrasuede, far left—the softest... with soft bias stripes wrapped at the waist. Blassport pants of Ultrasuede Fabric by Springs. About \$180. At Miss Bergdorf of Bergdorf Goodman; John Baldwin; Joseph Horne; Jacobson's; Swanson's; I. Magnin... Narrow stripes, narrow line, center left—green and Burgundy on beige... narrow-belted. By Kasper for J.L. Sport, of polyester. About \$60. At Bonwit Teller; Halle's; Harzfeld's; Sakowitz... Great for walking in the rain, left—jeans-blue pants and loose matching "work-shirt." Rainsuit, by Halston III, of water-repellent Kodel and cotton (Avila Fabrics). About \$130. Mid-March, Saks Fifth Avenue; B. Forman; Montaldo's; L.S. Ayres; Maison Blanche. New York background, both pages: the Carlyle Hotel. Accessories, next to last page.

...narrower

PANTS

go with the body



1. Navy watch, simple and perfect—lapis and gold with diamond markers, straight navy strap . . . gold bangle, lapis-and-gold chain. All, Van Cleef & Arpels. Watch, \$1,375. Flaming Red Nail Gloss, by Dorothy Gray.

In the year of the wrap: the sleek, smaller watch to wrap your wrist—and to keep you on time! To wear with smaller, unclanky bangles . . . with a wrapping of gold chain. (To vary with other straps—the new collectibles!)

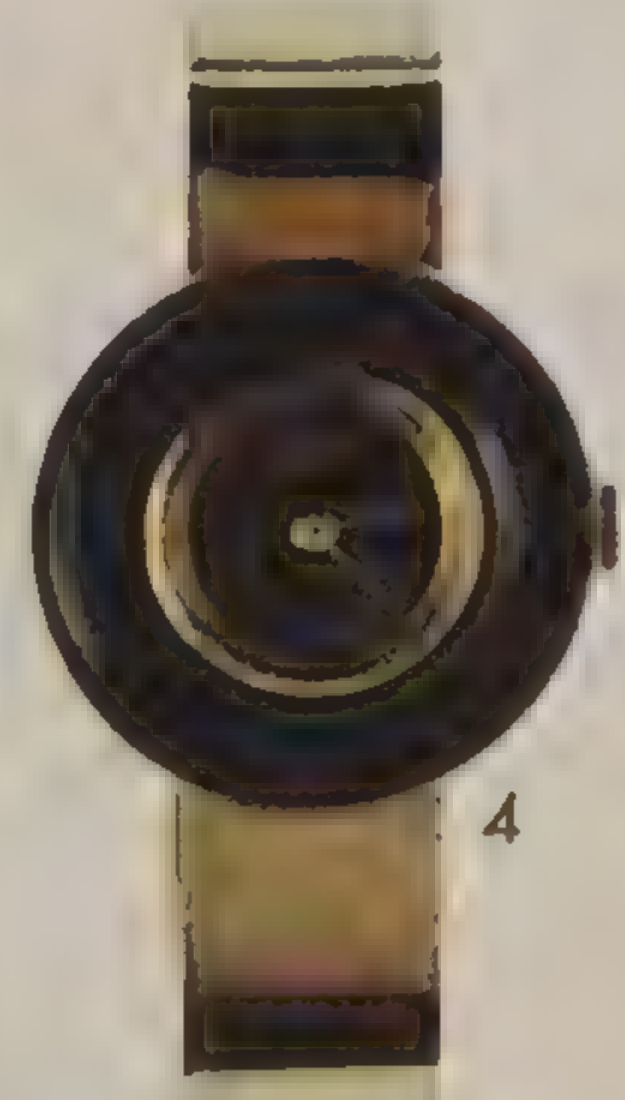
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2. A small, neat eight-sided watch on a snaky brown strap. By Tri-fari, \$35. Saks Fifth Avenue.

3

3. Tailored diamonds outlining Bueche Girod's long, thin onyx watch, \$1,500. At F. Staal.



4

4. Gucci's wood-faced, wood-ringed watch on a gold band, shaped to the wrist. \$700.

The only accessory is a

WATCH



6. Gubelin's white-gold watch in a frame of diamonds, straight black suède strap. \$640.

7. Diamonds all around—Piaget's white-gold watch, black satin strapping. \$2,500, at Van Cleef & Arpels.

5. A squared gold watch that would look good on any strap (its own—soft tan suède). Baume & Mercier. \$380, Bloomingdale's.

8. A watch like a wrapped jewel—onyx, diamonds, a strap of white gold. Tiffany, \$2,900.

11. Classic—the oval gold watch, strapped in black. Bueche Girod. \$480, at F. Staal. Gold bangle, Aurea Jewelry Creations, at Merrin Jewelry. Clip, Michael Moraux for Dubaux, at Saks Fifth Avenue. Hair, Rick Gillette. Fashion details, next to last page.

9. Red (newest accessory color) enameled on gold links—Gucci watch, \$675.

10. Tailored silver, Burgundy strapping—the beautiful sport watch from Hermès. \$295, Bonwit Teller.





To wrap your throat at night: the thinnest folding of black chiffon . . . especially pretty to wear with a bit of glitter peeking out from behind the tie . . . and a bare little camisole. Doro scarf; about \$15. At Saks Fifth Avenue; I. Magnin. Hair, combed by Maury Hopson.



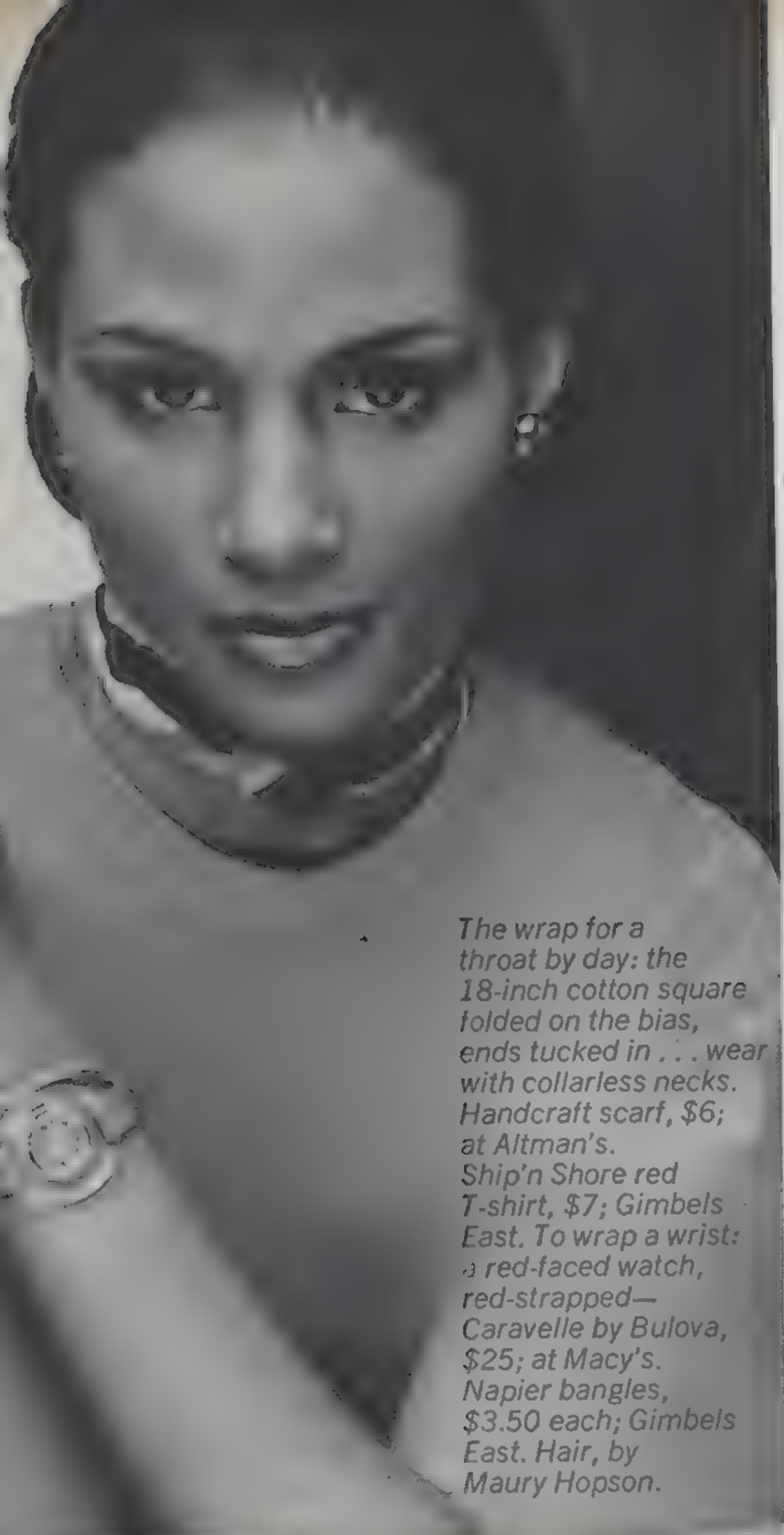
Wrap your waist in jewels as supple as cloth for evening . . . this ribbon of crystal beads, by Michael Moraux for Dubaux. \$45, at Saks Fifth Avenue. Jean Muir navy matte jersey halter and mid-calf skirt, about \$425. Late March, at Henri Bendel. Hair, by Mallory of Davian.



The scarf to wrap around your waist by day: an oblong of crêpe de Chine stripes—the shape is perfect and the fabric lies flat. By Karl Lagerfeld for Chloë, in navy and white. At Saks Fifth Avenue. Jack Winter navy polo shirt and pants, of polyester knit. \$18 each. At Hudson's. Hair, by Davian.



For flirt at night—the wrapping of a throat in pale-smoke chiffon with lingerie edgings of white lace and "pearls" . . . looped once, pinned with a glittery arrow. Doro scarf; about \$16; at Saks Fifth Avenue; Gus Mayer. Pin, Yves Saint Laurent. About \$18, Saks Fifth Avenue; I. Magnin. Hair, combed by Mallory of Davian.



The wrap for a throat by day: the 18-inch cotton square folded on the bias, ends tucked in . . . wear with collarless necks. Handcraft scarf, \$6; at Altman's. Ship'n Shore red T-shirt, \$7; Gimbel's East. To wrap a wrist: a red-faced watch, red-strapped—Caravelle by Bulova, \$25; at Macy's. Napier bangles, \$3.50 each; Gimbel's East. Hair, by Maury Hopson.



Supple jewel for a supple waist—a wrapping of fake diamonds and golden links. By Judith Leiber. About \$120, at Saks Fifth Avenue; Neusteters; I. Magnin. (Same dress as above center.) Hair combed by François of Suga Salon.

Don't forget your hat—wrap it up in a silky-soft crêpe de Chine scarf. This, Persian-printed on wine red, from Botticelli; \$60. Don't forget your hat—wrap it up in a silky-soft crêpe de Chine scarf. This, Persian-printed on wine red, from Botticelli; \$60. Don't forget your hat—wrap it up in a silky-soft crêpe de Chine scarf. This, Persian-printed on wine red, from Botticelli; \$60.



Everything

WRAPS

Your throat, your waist—even your hat is wrapped. Softly. It's part of the gentleness—the charm—of fashion now



THE TOUCHIES

at night

Lois Chiles

The wrapped throat, wrapped waist, pinned with a flower . . . a marvelous jewel. When you're going for charm, these are the touches at night—and the look on these six pages, based on a pyjama . . . worn by Lois Chiles, The Great Gatsby girl. . . . Close up, left, the charm of a fresh white camellia on sheer black chiffon—one of the prettiest ways to wrap a throat. Scarf: Echo Scarfs, about \$6. Lord & Taylor; Bullock's. Earrings: Michael Sklar for Childstar, \$4. Lord & Taylor. **How to wear a red georgette pyjama, right**—the throat wrapped in chiffon and held by a brilliance of diamonds-and-gold from Bulgari . . . skin showing and a fresh white rose tucked in the sashed waist. Pyjama by Chester Now, of rayon crêpe (Pomezia fabric). About \$165. Lord & Taylor; Lillie Rubin-South and West; Joseph Horne; Maison Blanche; Stanley Korshak; Swanson's. Clip: Bulgari, at Danaos Ltd., Hotel Pierre, N.Y. Doro scarf, \$12 at Bonwit Teller. Flowers, both pages, Jean-Jacques Bloos. Lois's hair these six pages, Rick Gillette; makeup by Way Bandy. . . . For a brilliant mouth at night: Bonne Bell's "Sundance" Serious Lipstick.

Lois Chiles

The seductive way to be in a pyjama, above left—navy-and-white crêpe stripes, the blouse unbuttoned and pinned with a fresh camellia, thin chain slipped inside; and a soft-wrapped waist. By Jean Louis Scherrer, of acetate and nylon. About \$315. At Bergdorf Goodman; Lou Lattimore. . . . The appeal of black and white, below left—the pretty wrapped throat, shown close up, last page. And the pyjama—loose white linen overblouse and black silk crêpe de Chine pants—a beautiful contrast of textures at night. By Geoffrey Beene; Richard Barr linen and Pomezia silk. About \$265. Late March, Bergdorf Goodman; John Baldwin; Swanson's; Neiman-Marcus; Frost Bros. . . . The all-time touches for evening, right: a fresh flower against the skin . . . marvelous, interesting jewels—here in onyx and pearl . . . small pearls at the ear . . . and the most glamorous hair—soft and full around the face. With Halston's one-shoulder jersey in black and white (of Pomezia rayon crêpe); \$650, to order, at Halston Limited. Jewelry at the throat by Elsa Peretti for Halston. All flowers, Jean-Jacques Bloos. Other accessories, next to last page. . . . To get your hair in this glamorous shape, try Leslie Blanchard's Maintain—a whole new line of shampoos and conditioners.





*PYJAMA
TOUCHES*



PYJAMA TOUCHES



Lois Chiles

The out-and-out glamour of red with diamonds at night. . . . The touches, far left: small red chiffon scarf wrapped at the throat and held by three diamond haricots . . . clusters of diamonds at the ear. . . . The pyjama, left: one-piece silk chiffon with a ruffled camisole top wrapped at the waist and the wispiest panel that just floats on the body. By Stavropoulos (Stern & Stern Textiles fabric). With matching coat, not shown, about \$925. At Bonwit Teller; Nan Duskin; Esther Wolf; Frost Bros. Diamonds from Van Cleef & Arpels. Scarf: Echo Scarfs, about \$6. At Bonwit Teller; Bullock's. The red shoe—a high-heeled satin sandal. By Herbert Levine, at Bonwit Teller. Lois's hair, these pages, by Rick Gillette; makeup by Way Bandy. . . . An out-and-out glamour makeup with built-in skin softeners: new Super Rich Moisture Makeup. Here, Rich Tawny Beige, a glow of new Apricot Shimmer, and Borghese Red lipstick. All, Princess Marcella Borghese.

The tiny-print crêpe de Chine

News!—the small, gentle print that started in Paris and charmed the world... just beginning to be seen...

Left: The prettiest dress in town—two-piece silk crêpe de Chine, dotted white on periwinkle (to own it is also to own the best little blouse and pleated skirt). Saint Laurent Rive Gauche, about \$515. At Bloomingdale's; Hutzler's; Joseph Horne.

Below: Flowers for today—tiny-printed in cream on red—a two-piece crêpe de Chine with a lovely, easy glide on the body. Smock top and drawstring skirt, Réal of Paris. Of rayon; about \$134. Next month at Saks Fifth Avenue; Jordan Marsh, Florida; Neusteters.



everyone
wants
to own

Above: The tiny-print silk crêpe de Chine pyjama—extra-feminine summer day look—wrapped-waist overblouse and pants in écru, violet, terra-cotta. By Jean Muir. About \$450. Mid-April, at Henri Bendel; Nan Duskin; Neiman-Marcus; Country Club Fashions.

Left: Like the softest shirt—the dress with a slightly oversized top, in brown-and-beige crêpe de Chine... to waist wrap in brown chiffon, wear for day with a pretty sandal. By Jack Bodi and Ronald Kolodzie for Concept VII; of acetate and nylon. About \$105. Mid-March, at Elizabeth Arden Salons; Wanamaker's.





Left: For summer—or summery places—the coolness and flow of the crêpe de Chine day pyjama, speckled in brown and white on butterscotch. Bill Blass; of silk and rayon (Pomezia). About \$365, at Martha; Kaufmann's; Halle's; Swanson's; I. Magnin. **Right:** The very blousing pullover; the slide and glide of the slipdress underneath; the perfect tiny print in navy and white—one of the most beautiful crêpe de Chines to come around the corner. By Karl Lagerfeld for Chloé, of silk; about \$365. At Henri Bendel; Nan Duskin; Charles Garry. Accessories, these pages, next to last page.



THE NEW ALLURE



Joie de SAINT LAURENT!...Tailored to the nines and sexy as hell—who else could pull off a look like this? The proper little steward's jacket in white crêpe—the thinnest of the thin—almost too fragile to breathe on. The narrow, curved-to-the-body skirt—the most sensuous skirt in black satin-crêpe, the satin side sliding against the legs, an extra bit of fabric to make a small, liquid, rounded train as you move. And a sheer, soft-tie blouse in black-and-white mousseline stripes—perfection! Bianchini silk crêpe; Gandini mousseline. Copy, at Lord & Taylor. Original, to order at I. Magnin.

The best day looks in Paris were pants. And the best of all were SAINT LAURENT's. One of his dashing little opening numbers, *right*—the softest, lightweight wool Glen plaid with Fred Astaire pleated trousers. The most tailored thing you could be in. And the most feminine—the smallness of the fit... the ravishing shirt that's soft as a blouse in silk crêpe de Chine tiny checks, with an ascot tie... the nonchalance of the pocket hanky in a larger check... the black-and-white pearls. And the easy, hands-in-pockets way Charlotte Rampling wears it. It's the way every modern woman in the world wants to look for day.... More Charlotte Rampling on the next six pages... and on screen in *Zardoz*, *The Night Porter*, and *Caravan to Vaccares*. Suit, of Dormeuil fabric; shirt, of Gandini silk. Copy, at Lord & Taylor. Original, to order at I. Magnin. On all Paris pages: makeup by Olivier Echaudemaison of Harriet Hubbard Ayer, Paris; the flou, soft look of hair, by Alexandre—especially pretty with a suit.

...IN PARIS

The new allure is: The woman comes first, and the whole feeling of dressing today comes through . . . the charm, the flirt . . . a little mystery. Everything turns on the ease and narrowness of the line . . . on the ultra-femininity of bias cuts in the softest of soft fabrics, the way they fit on a woman's body, and flow on the body, and move with the body. . . . The length of a skirt for day is just covering the knee . . . and the best-of-all day looks is still pants. No matter what the look—whether it's a perfect little tailored jacket, or an evening dress as ravishingly fragile as the most fragile lingerie—the seduction is there. It is Couture for a contemporary woman—an interesting, real-life, terrifically attractive woman. She's what every designer has in mind (and we had in mind when we asked British movie star Charlotte Rampling to pose for us on these pages). . . . We're not saying that there was nothing in all of Paris and Rome that we couldn't bear to live without. We didn't, for instance, choose a group of day coats in bright colors—the feeling now is for more basic coloring by day. We also decided against a series of glittery short evening dresses, even though we love seeing legs at night. But for the kind of evening where you'd wear that kind of short dress, there are newer, more alluring ways to be: the soft, beautiful evening blouse worn with pants—the pyjama of the year! . . . Saint Laurent's newest turn on his classic "smoking"—the most seductive small-evening look to come around the corner in years—and showing legs! It is modern, feminine, a joy to be in. It's a changing mood of fashion—to watch for. . . .



CHARLOTTE RAMPLING



THE NEW ALLURE IN PARIS...
skin revealed through gossamer lace...
the suit with sex appeal

The look of a very feminine woman in a very tailored suit, above...the seduction...the mystery. SAINT LAURENT's newest version of his one-button "smoking"—the softest black gabardine with silk revers; the small, quick fit of the jacket; the skirt tight to the hip, slightly flared. Underneath: his beautiful new white damask satin tunic—irresistible with a rhinestone "bow-tie." And the sexy leg—nude-looking stockings and strapped satin slipper with a high, high heel. There isn't a woman anywhere who wouldn't want to look exactly like this at night. Dormeuil gabardine jacket and skirt; Taroni silk tunic. To order at I. Magnin.

One more round with SAINT LAURENT!...the lace dress to bring back lace dresses, right. Soft, soft black Chantilly—very new for Saint Laurent—tiers of it over a slinky black damask satin camisole that slides and slips on the body to reveal the sexy leg underneath...a triangle of lace to knot over the shoulder. Pure romance...with the *deshabillé* feeling of delicate lingerie. Hurel lace. To order at I. Magnin. Diamonds from M. Gérard.

CHARLOTTE RAMPLING





CHARLOTTE RAMPLING

THE NEW ALLURE IN PARIS...

the slide and glide of silk on the body

The ease, the charm—the news—of **the evening blouse and pants** at GIVENCHY, *left*, to replace his famous caftans and djellabas... the newest way to be in a pyjama at night... happening all over Paris! This is the one Charlotte—all of us—adored: the big, soft, all-on-the-bias evening blouse in emerald crêpe de Chine, thin and blowy as a wind sock. And pants of navy crêpe de Chine, rounding the hips, buttoned small at the waist... instant glamour! Blouse, of Abraham fabric; pants, Bianchini fabric. To order, at I. Magnin. Shoes: Mancini. Diamond-and-gold jewels, M. Gérard.

The evening pyjama as UNGARO sees it, *right*—his smash evening look. A totally contemporary shape in black silk georgette, cut on the bias—on the body! The tank top, with an outline of turquoise and coral stones, a flirty little peplum. Over hip-clinging, sheer-striped black georgette pants (he does the most perfect pants imaginable)... **It's fun to wear—it's young—it's modern**—and you take it with you everywhere. Taroni silk. With its own black lace jacket (not shown), copy at Lord & Taylor; original, to order, I. Magnin. All jewels, M. Gérard. Photographed in the apartment of Mme. Toledano.





THE NEW ALLURE IN PARIS...

the pale, gauzy lingerie mood at night

A woman at night in a transparent blouse—the news from PATOU's best collection in years—shown always with pants (**watch the evening blouse—especially with pants**—the new Paris pyjama!). *At left*, in sheer white crêpe embroidered in yellow and gold...like a piece of shimmering gauze blown on the body...surplice-wrapped to the back, with two long streamers that go round and round the waist; white double-silk crêpe pants. Bianchini fabrics; Lesage embroidery.

A small-evening dress so pretty it couldn't have happened anywhere but at DIOR...**the most delicate feeling of lingerie ever.** Marc Bohan's palest beige silk crêpe georgette, *right*, with a small bare camisole top, pleats, a breath of sheer cardigan jacket, and fagotting around all the hems and edges. (Bohan says, "The length doesn't matter. It can be short, mid-calf, or ankle-length, and it will always be pretty.") Abraham fabric. Both pieces, to order, at Saks Fifth Avenue; I. Magnin. Emerald-and-diamond earrings: M. Gérard. Hair, here and on all these Paris pages, Alexandre; makeup, Olivier Echaudemaison of Harriet Hubbard Ayer, Paris.



CHARLOTTE RAMPLING



PRINCESS MARA RUSPOLI



THE NEW ALLURE IN ROME

At VALENTINO, a gentler mood, **fragile as the most fragile lingerie**... especially a series of lovely unconstructed bias-cut dresses for evening.... *At left*, in gauzy yellow crêpe georgette, small ruffles for sleeves and a double layer of plissé ruffles pinned with a flower—only the ribbing along the torso holds it on the body—everything else just flutters and blows... and falls narrow, narrow. One of the prettiest dresses in Rome, worn here by one of the prettiest women, Princess Mara Ruspoli. (Gandini silk.)... **Seduction**, *right*—the fit and fall of a bias-cut dress on the body! Narrow elongated tank top in white silk crêpe georgette embroidered with silver and crystal beads, yards of skirt ending in a handkerchief hem—the Vionnet mood that's everywhere. Taroni fabric. Both at Martha. To order at I. Magnin. Hair by Alba. Both photographed in Rome at the apartment of Giancarlo Giammetti.

GALITZINE always knows how a woman wants to be dressed at night... the most alluring, feminine clothes... the thinnest, lightest fabrics we've seen. And she went **crazy over bare midriffs!**... *Above*, in her Rome apartment, Mara Ruspoli wears Galitzine's white silk jersey—beautifully-cut bra, knotted in back, the ends to wrap over the shoulder or just let fall to the floor. And a matching pleated skirt with all the softness and ease of the famous Galitzine pyjamas. Sisan fabric. To order, I. Magnin. Jewelry, Borbonese for Galitzine. Shoes, Dal Cò. Hair by Paolo of Alba. All makeup by John-Paul of Rome.



PEOPLE ARE TALKING ABOUT...

hi doc...

The new doc in town is H.M.O., a set of initials that may turn out to be the pleasantest sound around; for the initials stand for Health Maintenance Organization, a new Federal Agency that will serve anyone—rich, middle-income, poor—who becomes a subscriber. Harold O. Buzzell, the Administrator of the Health Services Agency which runs H.M.O. in the Federal Department of Health, Education, and Welfare, said to me: "This prepaid health-insurance program is an organized provider of local groups of doctors, nurses, and other help professionals. The program will encourage the use of its services by Medicare and Medicaid recipients." (Medicare is the Federal insurance program that pays part of the medical bills for those sixty-five and over; Medicaid is a Federal-state program that pays part of the bills for medicines and doctors for the poor and the near-poor.)

To the additional massive cluster of people who are neither aged nor poor, H.M.O. may be a miracle, guaranteeing to its subscribers all possible medical services, including all pregnancies, all surgery, and especially care and unlimited payment for catastrophic illness—open-heart surgery, mental illness, cancers, kidney diseases, longtime kidney dialysis, and their various kin. Subscribers also get out-patient and in-patient care at hospitals. H.M.O. will pay for that out of the monthly premiums plus the sum of \$375,000,000 to be spent in five years in giving grants and contracts to and setting up medical groups. All this is provided for in the new Health Maintenance Organization Act of 1973, signed by President Nixon on December 29, 1973. The Whopper.

PEOPLE ARE TALKING ABOUT...

POSSIBILITIES, ALL THIS MARCH: A THEATER SURGE,

A RICHNESS OF OPERA, GREAT ACTING ON TV, AT LAST "THE GREAT GATSBY" AND "MAME"

THEATER: Spotted, a happy-time trend, an audience boom, with young people beginning to crowd in where even last season they didn't deign to go. Right now, in Washington, D.C., *Jumpers*, Tom Stoppard's razzle-dazzler eccentricity of a comedy. London howled, aghast with delight. Should be at Kennedy Center until mid-April. *Ulysses in Nighttown*, the Marjorie Barkentin adaptation from Joyce's could-it-ever-have-been-thought-obscene *Ulysses*. Took 16 years for this wildly choreographic 1958 Off-Broadway triumph to mooch uptown to the Winter Garden, March 5. Question: how will owl-eyed Zero Mostel (original Leopold Bloom) use his demonic theater art this time? **My Fat Friend** is Lynn Redgrave being a 29-year-old English bookseller with avoirdupois problems, so she enlists a brace of male boarders to help oust her bulges. Fat fun. Brooks Atkinson Theatre, N.Y.C., from March 31 after two weeks at The National Theatre, Wash., D.C. **TELEVISION:** The range is from "yippee! all singing, all dancing, all ha-ha-ha" to "wow! high TV art!" The yippee: **Really Raquel**. Yup—it's the Welch girl, CBS, Mar. 8, 9-10 P.M. EDT. Totally American pantherine with giggles instead of ruffles. The wow-art: Laurence Olivier in Jonathan Miller's National Theatre, London, 1890-ish stage production of *The Merchant of Venice*, ABC, Mar. 16, 8:30-11 P.M. EDT. Very tricky-touchy, this Shylock with all Olivier stops outrageously out. Joan Plowright (Lady O.) makes you hear Portia; she makes her have newness. **Theatre in America** is where to be on your dial, March 6, 13, 20, 27, 8:30 P.M. EDT. PBS is giving us just about the most glorious drama festival we've had on screen, what with entire productions by our on-the-top-top regional theaters, a phalanx of prize-y actors. Very good news: that meticulously quirky Edwardian treat *Upstairs, Downstairs*, running through March, will repeat later, PBS. We didn't realize, did we?, that those Edwardians were so antsy. Also PBS, the world premiere of master-modernist Hans Werner Henze's opera, *Rachel, La Cubana*, described as "a political vaudeville-operetta." Setting: Cuba, eve of Castro's revolution. Inno-

vation: fabulous actress Lili Darvas may be a new Lotte Lenya. March 4, 8 P.M. EDT. More **OPERA:** The Met, heard live (34 seasons now) each Saturday afternoon via radio. Check local paper for your station. But what's remarkable about this month's broadcasts is that you get March 9, 16, 23 *I Vespri Siciliani*, *Les Troyens*, *Götterdämmerung*, and that gives you three of the Met's current, voice-plushiest revivals. The work you must hear is the five-hour-long *Troyens*—thrilling, prophetic.... They're putting Chekhov's *The Seagull* to music down in Houston: March 5 is the world premiere of Thomas Pasatieri's opera (this 28-year-old's 11th). Involves a galaxy of brava-bravo super-voices, especially Evelyn Lear. Pasatieri writes with a kind of sparse opulence, this time with a samovar, white-birch touch. **DANCE:** It's *Joffrey Ballet* time, March 6 tippy-toe onwards, at New York's City Center 55th St. Theater. The vitality of this up-up-up troupe! A new work promised plus the opportunity to view that Twyla Tharpe masterpiece *As Time Goes By* and *Parade* and *Le Beau Danube* and *Petrouchka* and a scintillating slew of works by past masters and could-be's. They dance very American, these Joffreys—classy-brash to classy-classic. **ART:** The Museum of Fine Arts, Boston, will be avalanched by Eskimos, Indians starting March 6. Exhibit: *Far North: 2,000 Years of American Eskimo and Indian Art*. A spirit-haunted show of moving beauty, triumphant faith, unexpected wit, knowingness. The Art Institute of Chicago's got the enormous *Duchamp retrospective*, starting March 23. It's a great big beautiful confirmation of a show. And at the Robert Elkon Gallery, N.Y.C., surprise: some 40 drawings by the mystery woman of contemporary American art, *Agnes Martin*. She's never shown any of these smooth, satisfying, tough delicacies before. **MOVIES:** In *Mame* you will see Lucille Ball dance, sing, strut one enormous number for 17 minutes. Possibility: *Mame* is the best new 1930's musical. In *The Great Gatsby* the possibility: sexy American Sam Waterston is a great new old-fashioned movie star.

—LEO LERMAN

To give free choice, people will be offered H.M.O. or they can stay with Blue Shield and Blue Cross or with other private health-insurance plans. All these possibilities are alike in that they usually cover spouses and dependents. (I never before had to use the word spouse, a handy noun.) *Note:* If payments for catastrophic illnesses amount to catastrophic amounts, the parent office of H.M.O. will lay off the insurance with other insurers just like any smart bookie faced with too many bets on a favorite.

immoral and illegal...

The new, intelligent faces in an increasing number of major corporations belong to the compliance officers, there to see that more women work at executive jobs, that women get entry jobs leading to management or craft jobs. They see that women all along the line get equal pay for equal work. To their clients, corporation lawyers advise the stoppage of empty pro-women announcements, the stoppage of attention to the attitudes of prejudiced employees. No more of that "women are too emotional, too unstable." It is not true. They point, instead, to the case of American Telephone and Telegraph and its twenty-four associated Bell Telephone companies forced to pay out, beginning in 1973, lump sums of \$100 to \$400 to thirty thousand women for back pay and other little technicalities. The total amounts to \$38,000,000, a sum down from \$100,000,000, the figure first proposed in the negotiations. Plea bargaining?

One prong that caught the telephone companies was the 1964 Civil Rights Act which created the Equal Employment Opportunity Commission, the enforcer of Title VII of the Act. The other prong was the 1963 Equal Pay Act. To evade those laws, the Department of Labor says, is "immoral and illegal." Among the hundred or more companies smaller than AT&T shoved into court or compliance, with the EEOC the winner, are Northwest Airlines; six major hotels in Washington, D.C.; and Container Corporation of America which had to pay \$48,000 to thirty-nine women.

Some important companies have agreed to put a woman in Personnel for what it calls "women's problems." Those problems are not maternity leaves, cramps, fat, or hangovers. The women's problem in sales is what to do about all-male golf-and-business, what about all-male fishing trips with executives they must sell to: the difference between products and prices then comes down to fish. Male bonding is the basic problem.

consumers' pickle...

DEAR DIARY: I climbed out of the consumers' pickle vat. Inflation, sellers' banditry, and my energy met in a crunch. I quit lazily enduring little larcenies by paying for what I did not get. The private sector of American business, according to John Kenneth Galbraith, the tallest economist in the country, pen pal of William F. Buckley, is divided into twelve million small enterprises, called "the market system," and one thousand big, controlling firms, called "the planning system." These days I move easily between both systems with their plausible errors, their computer confusions, insisting on corrections. To Gimbel's computer, persistently demanding payment of a paid bill, I wrote: "Knock it off." It did. Walter, the butcher, had told me fresh broilers were seventy-nine cents a pound but charged eighty-nine. "Darling," he said, although we have only a telephone friendship, "I made a mistake. I charge you only seventy-nine cents a pound. It was the weight." I said: "No hard feelings, change the bill. I want your goodwill, not your thumb." When I returned the Salton Yogurt Maker to the hardware store, the owner protested that I had used it. "That's how I know it was defective." He gave me a new one. The New York Telephone Company took off the long-distance calls I never made to Illinois. No fuss. The florist sent a fifty-year-old boy for the non-blooming yellow roses, promised fresh ones for a later day. I helped Sterling Manhattan Cable Television, a wholly owned subsidiary of Time, Inc., keep their promise to send a repairman between nine and twelve on Tuesday by offering to call the president of Time to tell him my time cannot be wasted on his business.

To do those exhilarating acts, I always had the bolstering facts, played no games. At least, I'm out of the pickle vat.—ALLENE TALMEY



AVEDON

LIZA THE FANTASTIC AND DADDY

"Mama gave me my drive, but Daddy gave me my dreams." But whether Liza got it from Mama Judy or from Daddy Vincente (Minnelli zazzed the Hollywood musical with his Meet Me in St. Louis, An American in Paris, Gigi), Liza's made it fantastically L-I-Z-A with the zoomiest Z in international show-bizz. Her broody brown eyes, love-huge and set like a Minoan goddess's. Liza, all little-girl legs and high-kicking Halston shimmer-and-glitter, recently hummingbirded onto the Winter Garden stage, Manhattan, and made immediate joy and Broadway superstardom. And

for three Liza-energizing weeks, the Liza-audience love-in never stopped. Now, this sure-boned, sexy scrawn of a girl, who will be twenty-eight on March 12 but looks like the most instinctively elegant kid on any tony block from Le Bistro, Beverly Hills, to Maxim's, Paris, is prepping to make a movie with Daddy. "I always thought he was the nicest, best man I ever knew. He taught me so much—how to sing; about what makeup I should wear in Cabaret. Everything I do on screen I have him read. Ever since I was a little girl I've wanted Daddy to direct me. Now, I can't wait!"—L. L.

AN EAST INDIAN TEEN-AGER SAYS HE IS GOD

BY KEN KELLEY

Thousands of Americans now give Satgurudev Shri Sant Ji Maharaj their time, devotion, and money. Why?

America's hunger for newness and dependency on image has produced helter-skelter plunges into trendiness in recent years. New cars, New Journalism, new panty hose, New Politics, new razor blades, New Sexuality—newness itself is becoming passé as the new improved models breathlessly arrive from Madison Avenue. It is a tribute to American fortitude that an entire generation somehow survived on bread with only eight essential body-builders, cornflakes without pulverizing doses of vitamin E, and toothpaste minus red stripes or green flecks.

Now religion is grinding through its facelift, and Jesus Christ has come out a Superstar. No New Theology would be complete, of course, without a shot of Eastern mysticism and a weekly television show to Kung Fu the message into our souls. And just as the battle rages over the one mouthwash that can deliver earthly happiness, the new Messiah-mongers are fighting eyetooth and nail over which savior will lead us to eternal salvation.

Few people would have predicted twenty years ago that a small German import would challenge Detroit's automobile supremacy, just as few now predict that a diminutive boy from India can overtake Billy Graham or the Pope. But that doesn't stop sixteen-year-old Guru Maharaj Ji and his followers in the Divine Light Mission from trying, using the same underdog appeal and slick public-relations savvy employed by a high-powered advertising agency.

In the front lines of the campaign is former Leftist and Chicago-Seven defendant Rennie Davis, to whom the teen-age avatar gave a new lease on life following his demise as an antiwar leader. Davis thinks his training as a political preacher and mass proselytizer serves him well in his new calling. And while most of his former colleagues feel Davis has become

SUGAR IS
SWEET
SO ARE YOU

GURU
MAHARAJ JI



something of a burned-out basket case, Davis asserts that his sanity has never been more apparent. "I'm simply doing what Guru Maharaj Ji has prepared me to do all my life," he says. "He is the Perfect Master, the creator of the world, and we are nothing but his perfect puppets."

With an estimated membership of about fifty thousand in only its third year of American operations, the Divine Light Mission has certainly cornered the market on the eighteen-to-twenty-three-year-old white middle-class dropouts who have elected to drop back in. An affluent, permissive upbringing devoid of traditional religious pageantry and a vain search for truth through drugs, sexual promiscuity, and experimentation with new lifestyles left most of these Aquarian angels in the throes of confusion and despair. "I wanted to just stop thinking—I couldn't stand it," says one. "Everywhere I looked I saw misery and loneliness. Since I discovered Guru Maharaj Ji, I'm completely blissed out."

Guru Maharaj Ji one-ups all other mystical cults by claiming he is the embodiment of all previous Messiahs, from Krishna to Buddha to Jesus. His message is a mishmash of all three, with a heavy dose of technocratic symbolism thrown in to update the line. Shunning the austere, simple life of traditional god-heads, he has decided to make the best of his self-proclaimed divinity. At last count he owns six cars (all in the \$15,000 to \$30,000 range), two airplanes, a string of mansions from Los Angeles to Long Island, and real estate running into the millions of dollars. "Last time around the Messiah came as a beggar," says Rennie Davis. "This time he's come as a King!" The king comes complete with a Holy Family which includes a divine mother and three sacred siblings, brothers ranging in age (Continued on page 160)



PETER SIMON



Last fall in the Houston Astrodome, Maharaj Ji (top, under the scoreboard) brought out twelve thousand devotees (left) and the big-time press (above). Worshipers, patrolled by modestly skirted members of his World Peace Corps elite (right), prostrated themselves on red carpet spread right over the Astroturf.





In the planning and making for eight years after the Broadway opening of Angela Lansbury's stage musical "Mame" and even further in time from Rosalind Russell's stage "Auntie Mame" and Patrick Dennis's book, the Warner Bros. film musical "Mame" hits millions of indefatigable Lucille Ball TV-viewers. At left and right, Lucy-Mame drifting with the moon in a mock-Shubert extravaganza; at the bottom of the page, in a 1930's production-number fox hunt.



Many-million-dollars rich, her face more seen than any other, the star of the newest "Mame" and of uncounted "Lucy"s said, "Longevity is the answer; every year, they asked me to do it again—and I said, 'Okay'"

LUCILLE BALL: THERE'S \$AFETY IN NUMBERS

BY LORRAINE DAVIS, INTERVIEW BY DIANE JUDGE



Lucille Ball must be the first example of human cloning: the scientific process by which countless numbers of identical people could be created from a few cells. How else can one explain her being *everywhere*? Every week half a billion viewers in eighty countries see multiple Lucys with fluffy amber hair and still-gorgeous gams on specials and in three different serials (*I Love Lucy*, *Here's Lucy*, and *The Lucy Show*) at assorted hours of the day and night and in various stages of run, rerun, and re-rerun. Lucy-Ball, as one colleague calls her, is as ubiquitous as the telly itself and just as homey.

Talking about her life, Lucy speaks concisely and with a lovely command of English lightly peppered with colloquialisms and heavily salted with curses if the mood comes over her—and moods do come over her quickly, like sky changes in the tropics: bright redheaded sunshine one minute and stormy mascaraed black eyes the next (what color *are* her eyes? impossible to say). Her self-concept starts right off with wife and mother; and, even though she seems to have a genius for real-estate investment and is president of Lucille Ball Productions, Inc., the company formed to produce her television show and

other television and movies, which she calls her "little company"—as opposed to that *big* company, Desilu Productions (three major studios and three thousand in help, grossing \$25 million a year) that she headed after her divorce from Desi Arnaz and sold to Gulf & Western for \$17 million worth of their stock, she likes to maintain that she has no head for finance and that only the help and patience of a number of wonderful men have made her business success possible.



Home for homey Lucille is a huge and rambling and comfortable and ostentatiously middle-class house in Beverly Hills where she lives with one of those "wonderful men," husband Gary Morton, a nightclub comedian. A pot of coffee bubbles on the stove and a guest can't get a Bloody Mary until—as Lucy said—"they milk the tomatoes." What is most impressive about the establishment is that money and time and experience have not changed the basic Northern New York State mores: Lucy still "takes care of things" in Jamestown, New York, where she was born, along with her splashier charity efforts; and she endows a scholarship there at the business college (plus one at UCLA for comedy

writers). Her strongest concern is for the children from her marriage to Desi Arnaz—Lucie (twenty-two) and Desi, IV (twenty-one); each has a house nearby and visits her and Gary often—concern about the ways in which her fame has made them "usable" by other people, people who want publicity.



In truth, the vulnerability of everybody's children concerns her; and she's vociferous about what she considers to be the negative effect of the flamboyant sex in some of the recent films. "When they see the prowess of the male or female depicted so vividly, they may say, 'Is this the way it's supposed to be all the time? There must be something lacking in me.'"

This sudsy, bio-degradable approach is just right for the 1974 *Mame*, the eight-million-dollar musical film made by Warner Bros. Lucy, who calls herself "a believable actress" ("I even have to believe in the nonsense") and portrays "a normal everyday housewife" (as played by Lucille Ball, this "normal" television wife is constantly involved in froth-headed schemes, relies heavily on disguises and plots that go wrong to keep the viewers laughing), can act Auntie Mame with impunity; (Continued on page 166)



S T R

Eight experts help you to live with it

Crisis or crunch—the energy squeeze is here. A time of material shortages, inconveniences, discomforts, limitations. For some, a time of acute distress, loss of income, deprivations, and fear. Not enough gasoline for automobile freedom, familiar items missing in the stores, decisions to be made about what can be afforded. Worry. Waiting. Jumpy nerves. A growing realization that these problems will not soon go away.

How does this stress affect us—our lives, our health, our work? Vogue asked a series of leaders—professionals in various fields—for their ideas on what can happen and what can be done to cope with the emotional and physical consequences of the energy crisis.

Psychiatrist: "Sharing stress, by griping, complaining, and coping, is useful and helpful"

Hold on to your perspective," advises Dr. Frederic F. Flach, New York psychiatrist and author of the upcoming book *The Secret Strength of Depression* (Lippincott). "First, you *have* to react. If you don't react there's something wrong. Second, call out your resilience to keep your perspective in the face of whatever you have to face. Rebound. If the energy crisis should bring on a real change, such as having to move or changing work, a period of feeling depressed would be perfectly normal. And third, don't take it personally, but consider the energy-shortage problems a shared stress. The people who will be all right in the face of these problems are those who can react emotionally—perhaps becoming a little depressed, a little angry, and frustrated—but who then start to cope and do not permit themselves a personal sense of failure. The people who turn to alcohol to block out a depressed feeling, or who conclude that they personally have failed, are really in trouble. It's also important not to let a particular crisis—for example, the gasoline shortage—become a major obsession. It is entirely possible for very intelligent people to give in to a kind of crazy panic—about beef, gas, money, anything—and such panic affects judgment. But sharing the stress, by griping, complaining, and coping, is useful and helpful. During World War II, in England, the number of people seeking psychiatric help fell precipitously. They had something other than themselves to be concerned about. Only after the crisis had passed did they become concerned with themselves again."

Pharmacologist: "If you were to drug yourself for each upsetting incident . . . you would be in great danger of overmedicating"

New York pharmacologist Dr. Erwin DiCyan, author of several books on health, whose newest book, *The Vitamins in Your Life* (Simon and Schuster), will appear this June, said: "If these inconveniences—delays, shortages, doing without—make you restive, your blood pressure

may go up, and various conditions resulting from tension may affect you. The positive approach: modify your attitudes. So you get somewhere fifteen minutes late. Equate that fifteen-minute tardiness against hypertension, stroke, really serious illness. A change of life-style requires a change in perception of things.

"Dosing yourself with psychotropic drugs would be sheer insanity. Suppose you take something to reduce your tension over that fifteen-minute delay. If you were to drug yourself for each upsetting incident, you would soon be taking more drugs than a patient with severe hypertension takes under a doctor's prescription. You would be in great danger of overmedicating, while not coping with the situation at all. Face it squarely: are you going to blow a gasket because you can't get a certain cut of meat, can't get fifteen gallons of gasoline instead of ten?

"What you can do pharmacologically to cope with stress is get enough of the stress vitamins—vitamin C and the B complex. In addition to vitamin pills, I suggest a new ritual: two tablespoons of wheat germ each day. Wheat germ does contain the whole B complex in a form that can be absorbed. Since we have other daily habits—such as the morning coffee—this is an easy one to build into your life. Try it—you'll enjoy it."

Physiologist: "Meeting practical problems gives you a sense of being a little more in control. . . ."

Positive adjustments to the energy crisis may outweigh the negative ones," said Dr. Estelle Ramey, professor of physiology and biophysics at Georgetown University Medical School in Washington, D.C. "For example, we have always overheated our homes; it's time to cut down the heat—a very good thing. The suburban mother who has been constantly chauffeuring her family around now has a very good reason to curtail this. My theory is that there will be a great sense of virtue abroad in the land as these practical sacrifices are made. Meeting practical problems gives you a sense of being a little more in control of your destiny.

"I have every confidence in the American woman. She has a brain; but she needs to use it and to have more respect for herself as a thinker. The energy squeeze just may increase her self-esteem and her exercise of ingenuity. She isn't going to turn back to increased household drudgery; she is going to organize her family to cooperate and share the challenge."

"Stress is not something to be avoided."

—Dr. Hans Selye

Adaptability is probably the most distinctive characteristic of life," said Hans Selye of Montreal, the well-known originator nearly four decades ago of the now classic concept of stress. There is "perhaps even a certain parallelism between the degree of aliveness and the extent of

ESSAYS

BY MELVA WEBER

adaptability in every animal—in every man.” Dr. Selye’s newest—and twenty-ninth—book, *Stress Without Distress* (Lippincott), appears this spring. Some of his ideas to contemplate in view of stressful times:

“Stress is the nonspecific response of the body to any demand made on it. . . . Whether the agent or situation we face is pleasant or unpleasant, all that counts is the intensity of the demand for adaptation.

“Stress is not something to be avoided. Complete freedom from stress is death. We can meet stress efficiently and enjoy it by learning more about its mechanism and adjusting our philosophy of life accordingly.

“Diseases can be produced . . . by inappropriate or excessive adaptive reactions. What I call ‘diseases of adaptation’—results of faulty adaptive response—include some emotional ailments, mildly annoying headaches, insomnia, upset stomach, sinus attacks, crippling high blood pressure, gastric and duodenal ulcers, certain rheumatic and allergic afflictions, some cardiovascular and kidney diseases.”

EXERCISE!

This is no time to be less active,” declared Dr. Evalyn S. Gendel, director of maternal and child health for the Kansas State Department of Health. “If you are already fit and have a program of sports or exercise, it should not be curtailed by any energy-crisis problem. Bear down even more; I mean *active* exertion. Enough to put stress on your circulation, to increase your lungs’ capacity. In a transportation crunch, able people should help by providing their own, by walking if possible. If you ride on a bus, it’s better to stand up than to sit down. If you stay at home, consider installing a ballet barre—great for working on while you’re waiting between laundry cycles. (Be sure you use proper limbering-up exercises and have instruction in the basic positions.) Use the wonderful machine you’ve got—your own body. A fairly strenuous exercise program will keep you from feeling cold, increase your endurance, and you’ll feel good. You need all this in the energy-shortage era.”

DE-JUNK YOUR LIFE!

Determine to be courteous,” suggests Dr. Donald J. Holmes of Arizona, author of the big book *Psychotherapy*. “In traffic especially, you’ll find irritability, anger, a kind of generalized paranoia showing in people’s faces. It may take real effort to stay polite, but it will help.

“Even should conditions become economically severe, there are some potential positives. We may get de-junked, may part with our reliance on materials and things. Goodbye to all that trash, all those triple wrappings.

“Students may return to their home-state universities, from the far-flung prestige campuses, to conserve gasoline, money, everything. Already they see some realities, feel some relief, find life values not tied to making or having a lot of money. A sad arrangement we’ve had, with

big money the predominant score for self-esteem.

“Women will need to hang on to their equality gains. Remember, the effect of poverty of any sort is to shove women back in the economy, the men getting first call on jobs, the women expected to be dependent on a man.”

Get a bike for serious transportation

It is absolutely practical to get on a bike for serious transportation,” says Nancy Neiman Baranet, author of a new book, *Bicycling* (A. S. Barnes), once the Amateur Bicycling League’s national champion, mother of four in Plantation, Florida. “Go to the dentist, the doctor, to church, to the store, to parties, to work. Four or five miles takes only about a half hour.

“Besides providing your own gas-free transportation, you need vigorous activity for your health. You must exert real effort, work up a sweat, get that heart pumping. To stay fit takes only a half hour to forty-five minutes a day; but takes applied effort, every day. Best hours for at-home people, noon until 3:00 P.M.; for office-day people, immediately after work. Look at your nearest shopping center; most have a periphery road, ideal for bicycling workouts.

“About your bicycle. Choose a lightweight one, not important which brand. Most important: Set the saddle height so you can put your stocking heel on the pedal at the lowest position, leg straight down, not stretching. Then when you use the ball of your foot, wearing shoes, you’ll pedal with just the right bend of knee to prevent leg cramps, charley horse, muscle fatigue.”

Anthropologist: “Possibly a decreased divorce rate”

A sense of the finite, said Dr. Lionel Tiger, Rutgers University anthropologist, may arise from the deprivations and dislocations of the energy shortage: “We’ve taken the natural world for granted, and it proves, of course, to be finite.” What will happen to people, when goods and services become curtailed? “People are likely to begin to pay attention to intimate activities, being with friends and families, rather than carrying on symbolic activities, such as visiting foreign wateringholes and purchasing status-related objects.

“Women will play a more direct role in the uses of resources. Men, too, will increase their influence and pressure on the nation’s leaders. For both, much more production of personal objects—needlework, leather, sewing. For satisfaction, to overcome shortages, as well as for economic thrift.

“We may possibly experience a decreased divorce rate, people seeing that as economic life is finite, so is sexual, physical, personal life. A more intimate pattern.” ▽

TENNESSEE WILLIAMS

understands women better than they can understand themselves

"The Red Part of a Flag or Oriflamme," a never-before-published short story by dramatist Williams, has his kind of heroine: isolated, unforgettable

EDITOR'S NOTE: *Blanche DuBois*, in *A Streetcar Named Desire*; *Laura*, in *The Glass Menagerie*; *Alma*, in *Summer and Smoke*—*Tennessee Williams with careful tenderness and frightening insight has shown us onstage women who embody the doubt, passion, confusion, and courage of Everywoman. In 1944 before the public had seen any of those plays and just after the death in St. Louis of his grandmother, Williams wrote this story about a woman's life or death. It will be included in a book of his stories, Eight Mortal Ladies Possessed, to be published next month by New Directions.*

Immediately on waking that morning she felt the gravity of flesh which had virtually pinned her to her bed for weeks now mysteriously lifted away from her during the night. Some heavy sheath of air had unwound from her and had been replaced by atmosphere of an impalpable and electric kind. It could be the weather, changing from sullen to brilliant. All articles of glass in the room were pulsating with that brilliance as her body was with a renewed vitality.

Thoughtlessly she stretched her hand to the bedside phone, wanting to speak to someone: then the voices of the few people she knew rang dissonantly in her ears: there was not one voice among the babble of voices that she wanted to separate from the others, no, this morning's lightness couldn't be trusted to them. Which of them would be likely to say to her, "Yes, I know what you mean, I understand what you're saying. The air is different this morning."

For there was a conspiracy of dullness in the world, a universal plan to shut out the resurgences of spirit which might interfere with clockwork. Better to keep your elevation unseen until it is higher than strangers' hands can reach to pull you down to their level.

She put the telephone down and sat on the edge of her bed. The little unsteadiness she felt in rising was not due to weakness but to this astonishing lack of gravity. Now here was a peculiar thing. Until this moment she had not understood the meaning of her illness. It was all the same thing, sickness and fatigue and all attritions of the body and spirit, it all came from the natural anarchy of a heart that was compelled to wear uniform.

She went to her closet. It was full of discreetly colored and fashioned garments which all appeared the same style and shade and appeared to be designed for camouflage, for protective concealment, of that anarchy of the heart. She had lived up till now a subterranean existence, not only because she had employment in the economy basement of Famous-Barr, under the forbidding scrutiny of Mr. Mason and countless strangers who pinned her to the counter as illness had lately pinned her to the bed, but because she had not trusted the whisper in her that said, The truth has not yet been spoken!

Could she speak it?

There is speech and there are verbal symbols. The telephone had warned her against the first, but as she looked at the closet with its garments for winter, so appropriately descended from the backs of sheep, it occurred to her that revolution begins in putting on bright colors.

She left the closet and returned to the wardrobe trunk where lighter

clothes were preserved for lighter seasons. She tore it open, breathing heavily with excitement. Disappointment was there also. The clothes smelt of camphor and none of them had a really challenging air.

She slammed the closet door shut, having snatched from it the first dress that came to her reach.

Obviously it was necessary to get hold of something new. . . .

She tore off her night-gown and stood shivering in front of the chilly closet mirror. How thin she was! No wonder she never looked really well in clothes. They could not express the mysterious delicacy of her body. It was white but not white. It was blue spilled delicately over white. And there were glints of silver and rose. Nobody knew about that. Only one person had ever seemed to suspect it. The high school dance in Grenada, Mississippi. That red-faced boy who beat the kettle-drum so loudly and not in tempo and his virtuosity with the percussion had made Miss Fitzgerald so mad she had dragged him off the platform and slapped him and he had grinned and started dancing alone. She herself had then edged out a little from the corner she sat in, watching the couples dance. She was shy and had not been well lately. He had spun over to where she was standing and had wordlessly seized her and spun her with him around the yellow gymnasium and though she had started coughing and tasted the hot, metallic flavor of blood in her mouth, he had not let her go: not till they had gone clear around the room to the Blue Danube and had come to the festooned entrance. Then he had taken her arm and led her out. She tried to conceal the red stain on the hand that she had coughed into as soon as he had released her. But it was dark in the hall, nearly dark, and the two or three out there were grinning toward the brilliant entrance of the gymnasium.

Still not speaking he jerked her into another door. In there it was all dark completely and smelt of sweaty clothes. They banged against something that rang out like an ugly, toneless bell, the metal door of a locker. He backed her against it and pinioned her there while his hands explored her body. It was thrilling and shameful. Thrilling then and shameful afterwards. Guy was the red boy's name. He had dropped out of school a week or two after this and had disappeared from Grenada. He was not heard of again until the following year when it became known that he had met with an accident on a freight train somewhere in the west. Had lost both legs. And later it became known that he was dead and that his widowed mother had said she was glad of it because he had broken her heart with his vagrant existence. . . .

Thinking of him she had always thought of those beautiful paper lanterns and crêpe paper ribbons that hung defeated in the yellow gymnasium. . . .

But that was so long ago now!

Outside! It was indeed a new season if not a new world. The air had been given those shots which the doctor suggested. The blue was not only vivid but energetic. And there was white, too, the sort of white that her hidden body was made of. A mass of bonny white cloud stood over the Moolah Temple. It sud- (Continued on page 158)

The Younger Man

BY BLAIR SABOL

— a lover who frees you

A forty-two-year-old freeze-dried *contessa* insists that it's kept her face-lifted tucks in tight. A thirty-year-old divorced bank teller who got dumped with her two kids to solely support swears it's restored her faith in the idea of "working" relationships. A twenty-eight-year-old rock groupie who spent a year touring the South with a "lead guitarist" (and ended up drenched in drugs and O.D.'ed on the sight of too many lonely Hyatt House Motel rooms) maintains it revitalized her lifestyle and purified her body and soul. What is this magic remedy? It's one that's as old as Rona Barrett's Hollywood and as new as this morning's headlines on the "People 'n Parties" page: it's the younger man with the older woman.

So what else is new? Certainly not the older man with the younger woman. Although "Sugar Daddies" have practically become an institution with their "Founding Father" role of satin-lined security, bulging Hermès wallets, private jet planes, late champagne and caviar dinners at Club El Morocco, they and their fringed benefits seem to have gone the way of the late 'fifties and early 'sixties. Those were the days when women depended on men for their moneybags and image. (Funny how older men are only desirable if they are wealthy. I've never heard of a middle-income or penniless "Sugar Daddy.") Most important was that tractor-tread theory of the older the male, the younger the female, the more insanely

In the 1970's, a woman wants a man who lets her become herself; chances are, he's younger than she is

erotic the sex between them must be. Or so it would seem to be, right?

Wrong. Believe it or not, many of those luscious nineteen-year-old blushing blondes had a hard time just squeezing out some sweet smiles at their sixty-five-year-old balding and bronzed billionaires (who came complete with back braces). Imagine how those girls felt knowing that when the party was over it would be back to the bedroom for his quick kiss, a cute feel, a lengthy yawn, and separate beds! Many of them soon came to the conclusion that you can't live on "big tips" and affectionate ear nibbles alone. And as more women became aware of themselves and their new free-to-be-me identities, a lot of them are realizing that they don't need men to make them complete people. Nor do they need men to buy them complete wardrobes or round-trip tickets to Acapulco, since some women figured out that they can earn enough money to buy all that and an evening at El Morocco themselves. (WARNING TO ALL SUGAR DADDIES: The liberated 'seventies look to be lean on young nymphets who are voluptuous, vulnerable, and vapid arm-clingers.) Nowadays a woman doesn't need a man for luxury items. Instead, just finding a sexually compatible, solid, and understanding man (whatever age, race, or creed) is a luxury item in

and of itself.

Which brings me to my updated version of the older woman/younger man relationship. It's no longer the frustrated, outrageous outlet of a "Mrs. Robinson" or the lonely line of the spring of "Mrs. Stone." It's not the classic plot of some billion-dollar bored, blowsy "broad" who takes on her teen-age slim-hipped English hairdresser for a Martini and a matinee in her Ritz Tower suite. Those are the scripted clichés.

Today, younger men and older women have taken on a whole new sensibility. The first sign is the open acceptance. I see more of these couples cavorting at parties than the once daringly popular interracial duos. But not all older women are that "old." A woman can be as young as twenty-eight or thirty and be making it with an eighteen- or twenty-one-year-old boy. Look at last year's links between twenty-seven-year-old Candice Bergen and twenty-two-year-old Edward Albert or even twenty-seven-year-old Liza Minnelli and twenty-year-old Desi Arnaz, IV. (However, having an affair with a sixteen-year-old is pushing it. Particularly if the woman winds up picking him up after high-school football practice or, worse, if he's in the same geometry class as her son.) Nor is the younger man necessarily that "young" in his ways. A meaningful

younger man/older woman relationship (as opposed to a one-night stint or a mistaken audition at some teen-age orgy) obviously can't last unless there is some head leveling or common ground between the two.

Those who tsk tsk the thought of such a relationship's working might say that the older woman has such an arrested development or is so immature and irresponsible that naturally she'd only relate to a mindless adolescent young boy. However, the other aspect of this, I believe, is that many of the younger men today (be they eighteen or twenty-eight) are extremely mature with healthy attitudes towards women, sex, and involvements.

Don't forget these boys struggled growing up in the radical rage of the "stoned out" 'sixties. Recently many of them spent time sobering up and "getting their heads together." Introspectively, they've learned to grow up quickly. (How many twenty-two-year-old men are getting married lately?) True, some of them may have only had the Vietnam war to remember (or serve in), and there wasn't near the same strict whip-cracking social code of yesteryear. (Some "older men" believe only rough times and a good World War can "make a man a man.") Still, growing up in any age is a tedious experience. And just because everyone now

(Continued on page 160)

GENIUS ROBERT WILSON

This American's theater experiments enthrall European, Iranian audiences: Now Americans get their chance with his "The Life and Times of Joseph Stalin."



DUANE MICHALS

Hundreds of people, including entire families complete with actively nursing mothers, recently trekked to the Brooklyn Academy of Music where, from 7 P.M. until 7 A.M., they sat, stood, wandered freely about, indulged in light housekeeping, even snoozed—while, on-stage or sometimes in the theater's aisles, Robert Wilson's *The Life and Times of Joseph Stalin* happened, twelve hours of it—abundantly...144 actors (pros, amateurs, Wilson—he also wrote, directed it—and his 88-year-old grandmother, a school of deaf children, a peaceable kingdom of real beasts) played some 200 roles in dozens of exquisite sets, costumes.

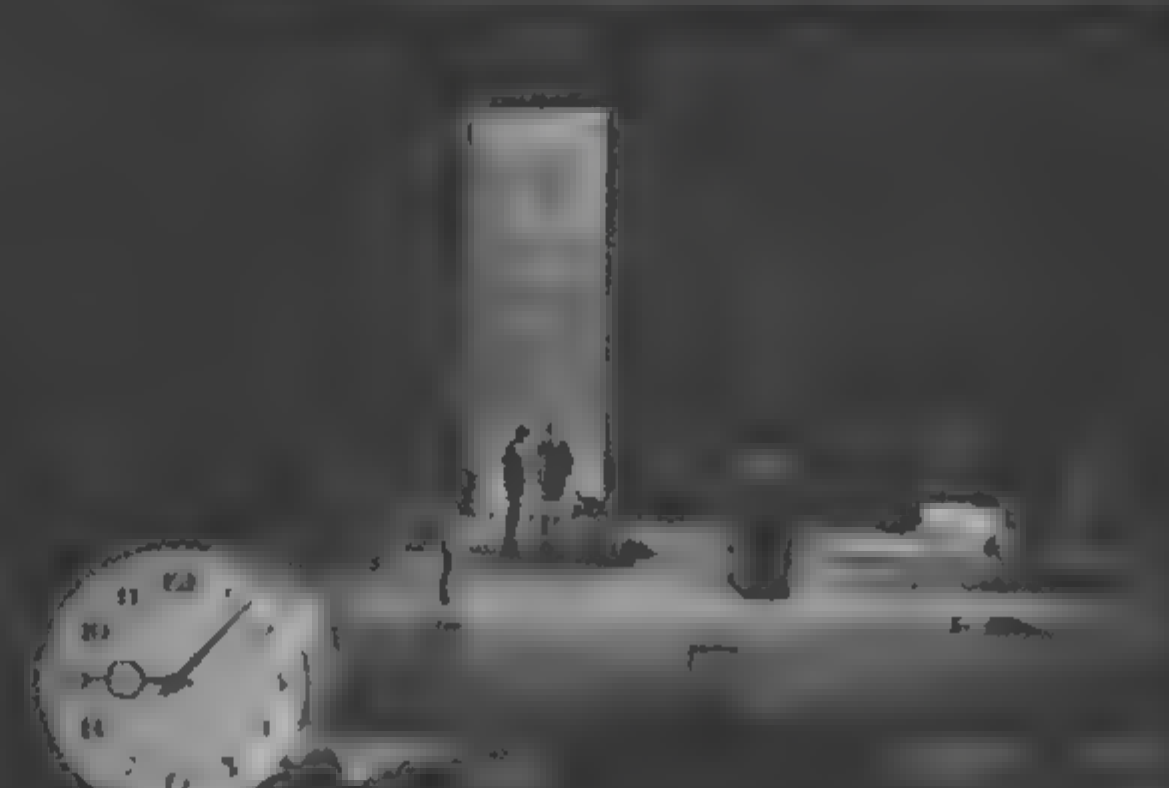
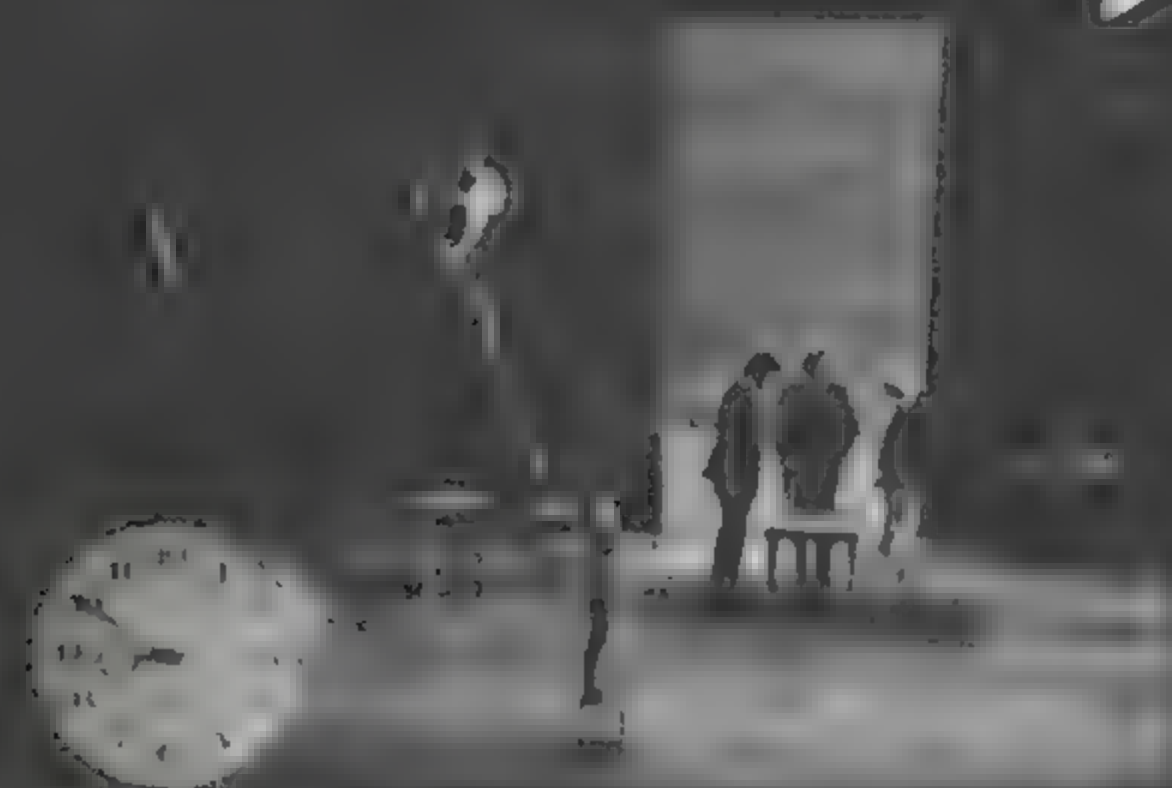
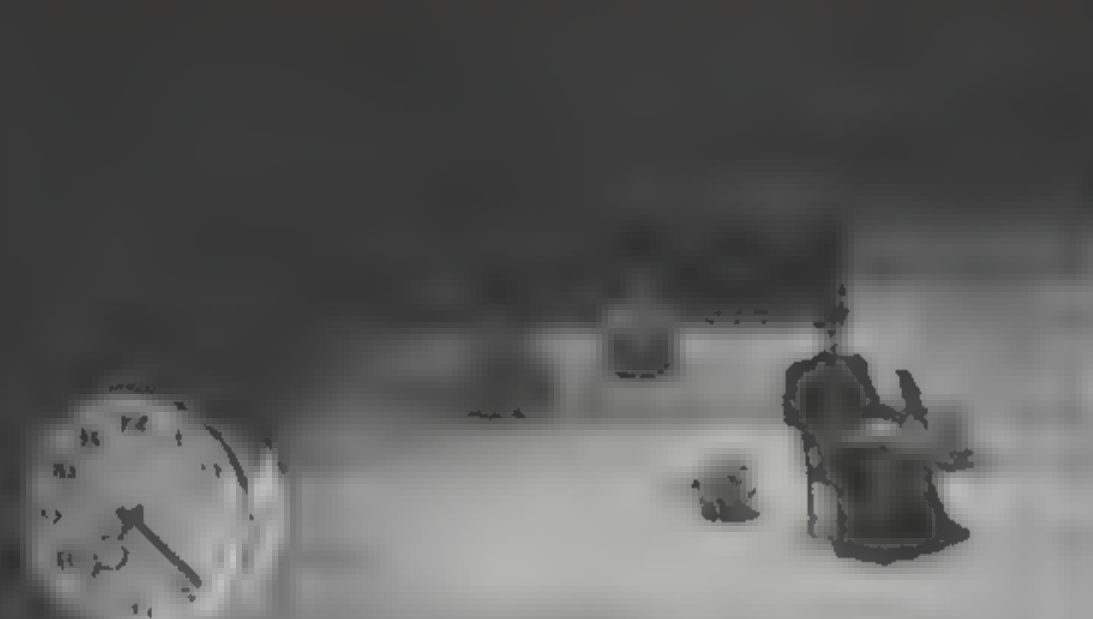
In a Wilson theater piece (the French call them "opéras"; in Shiraz, one lasted over seven days and nights) time explodes, silence sounds more tumultuously than shouted words, a woman takes an hour and a half to make a single gesture. Queen Victoria moves timelessly across stage in an archaic motor while window after window of a mysterious mansion bursts into silent, painted flames and the Queen makes unearthly noises unnoticed by a faultlessly attired male who steadfastly peers from one window. All intensely dreamlike, the way a painter of the surreal would give it to us.

Wilson, a 6'4" horizon-eyed Texan born in Waco, who went from working with the handicapped to architecture, says, "Most theater deals in speeded-up time. My plays try to slow it down, to make people aware of what happens, say, in the moment it takes to blink your eyes." On the following two pages: 62 moments from *The Life and Times of Joseph Stalin*. "One key moment in a man's life can equal his whole span."

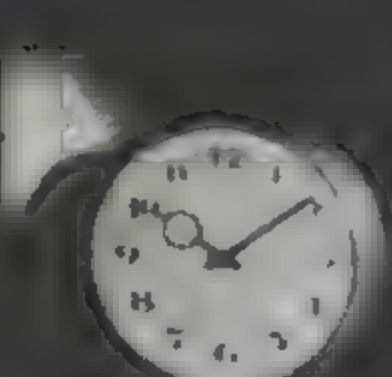
—LEO LERMAN

ROBERT WILSON'S masterwork
The Life and Times of Joseph Stalin:
 62 important moments photographed
 at timed intervals during the performance—from
7 P.M. TO 7 A.M.

▶ **ACT I THE BEACH 7:05 TO 8:13**



8:45 TO 9:50



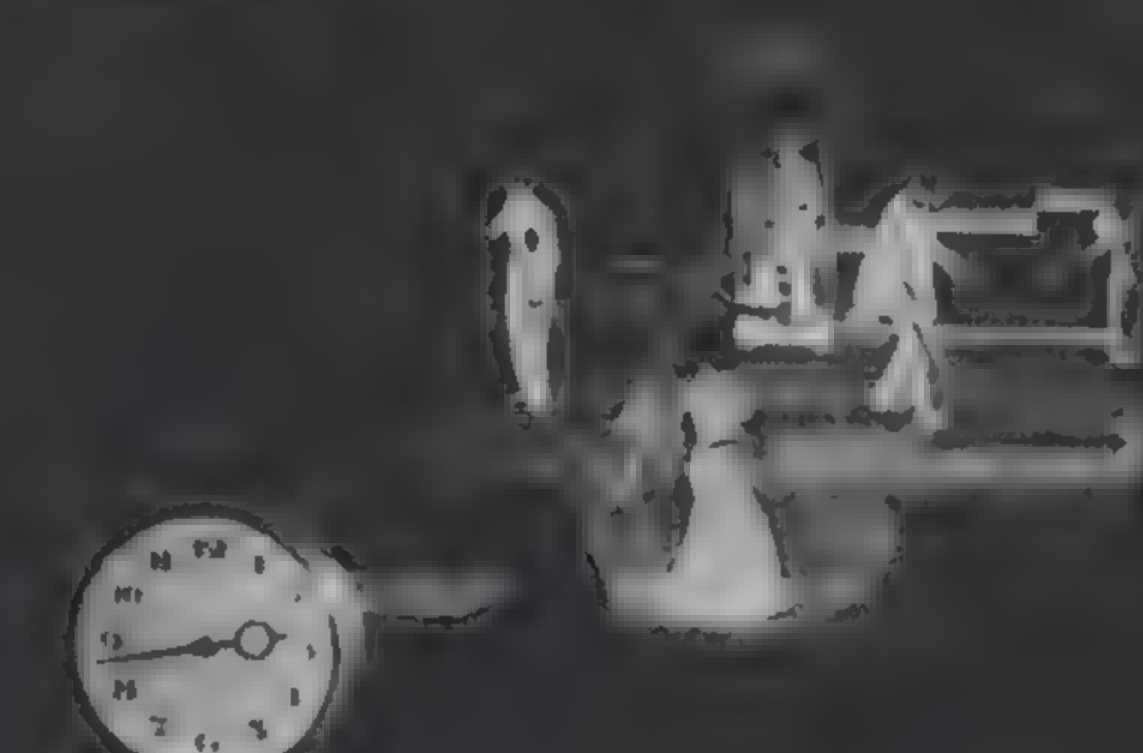
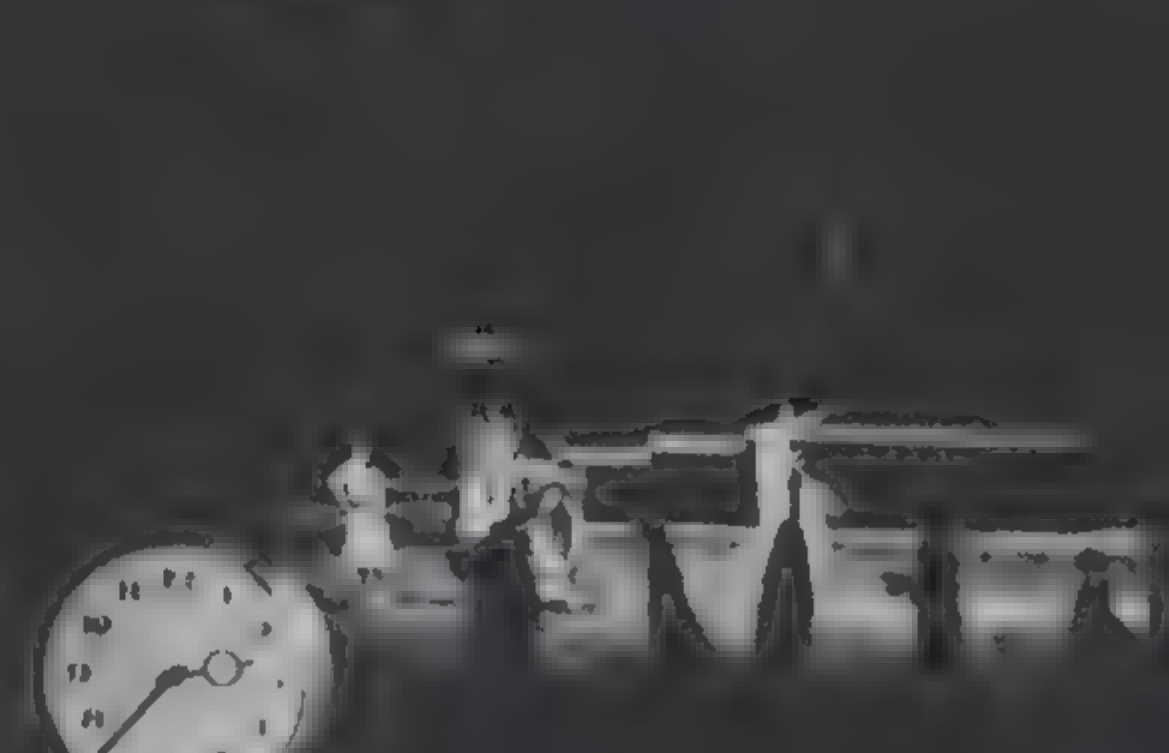
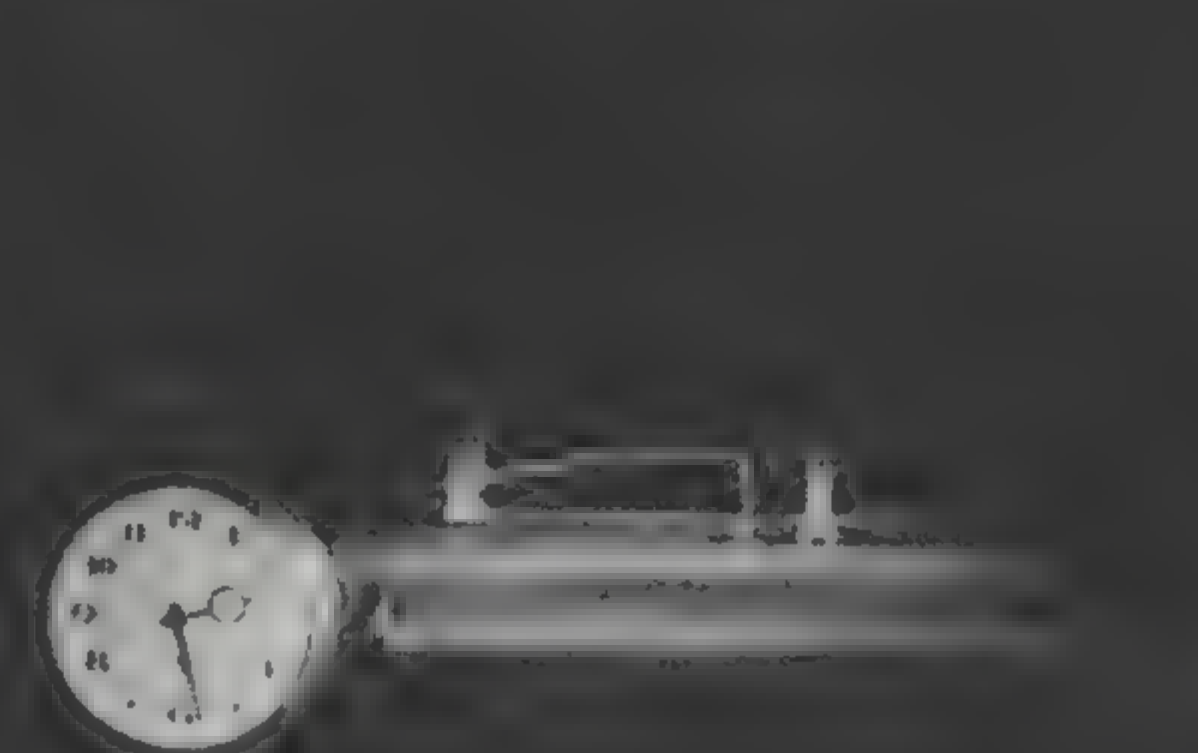
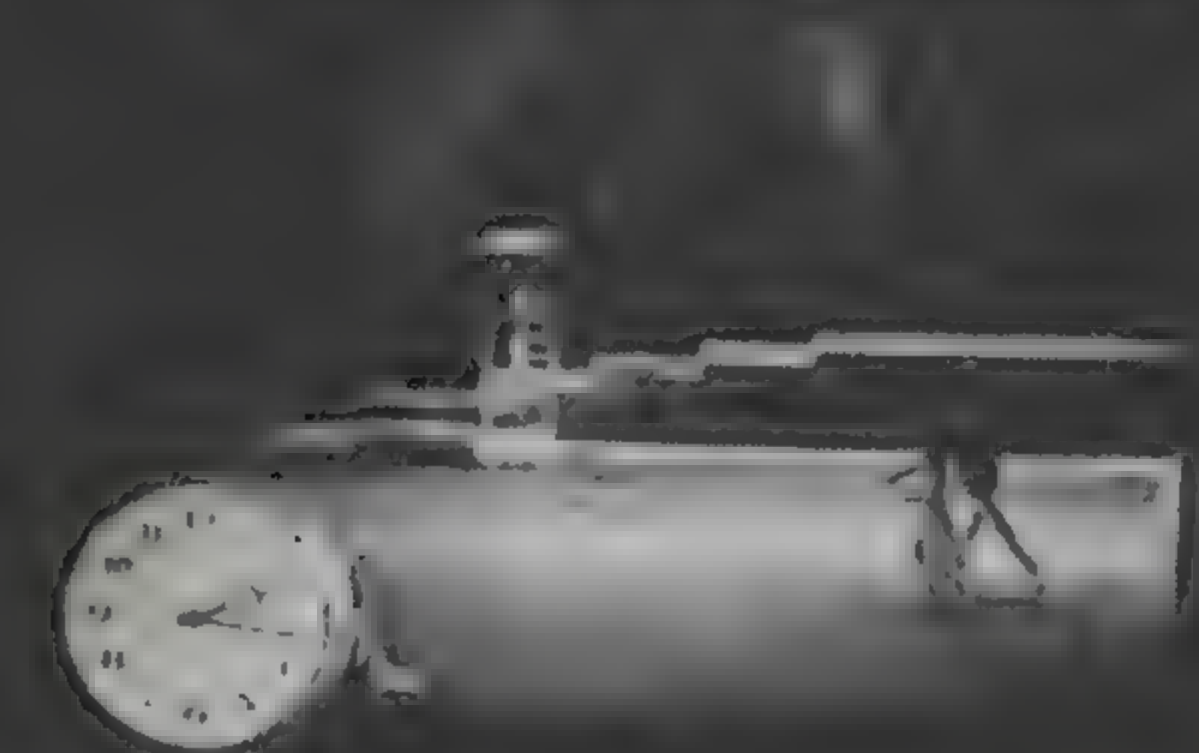
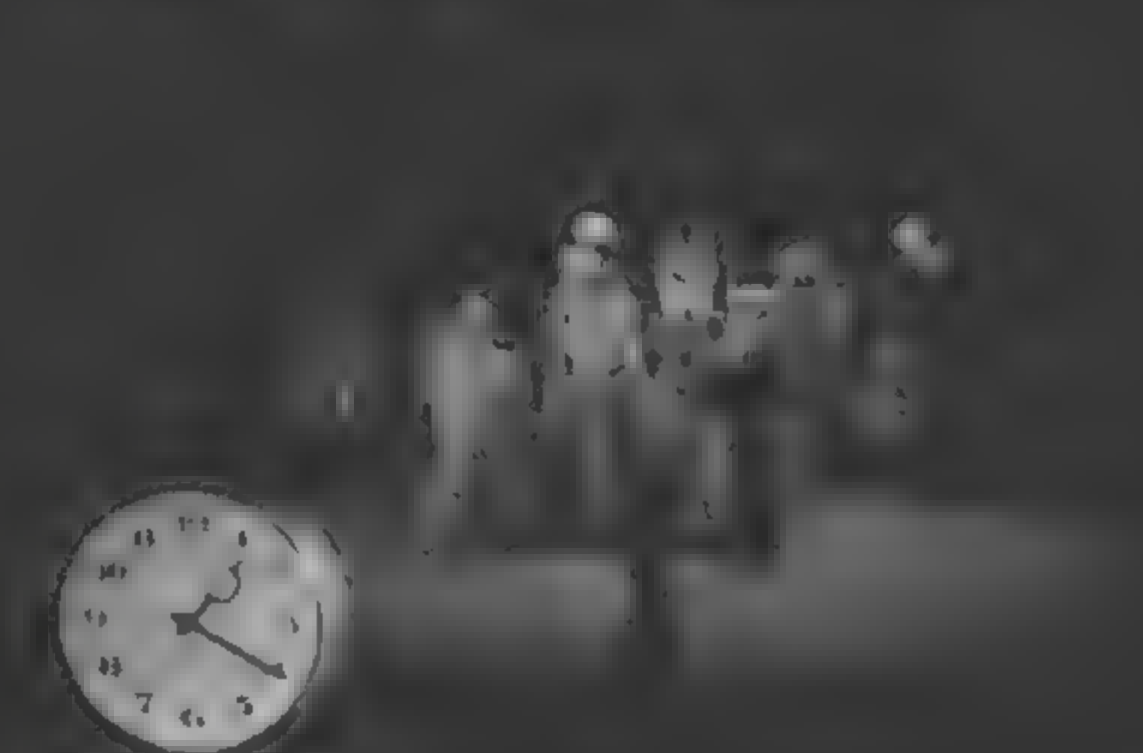
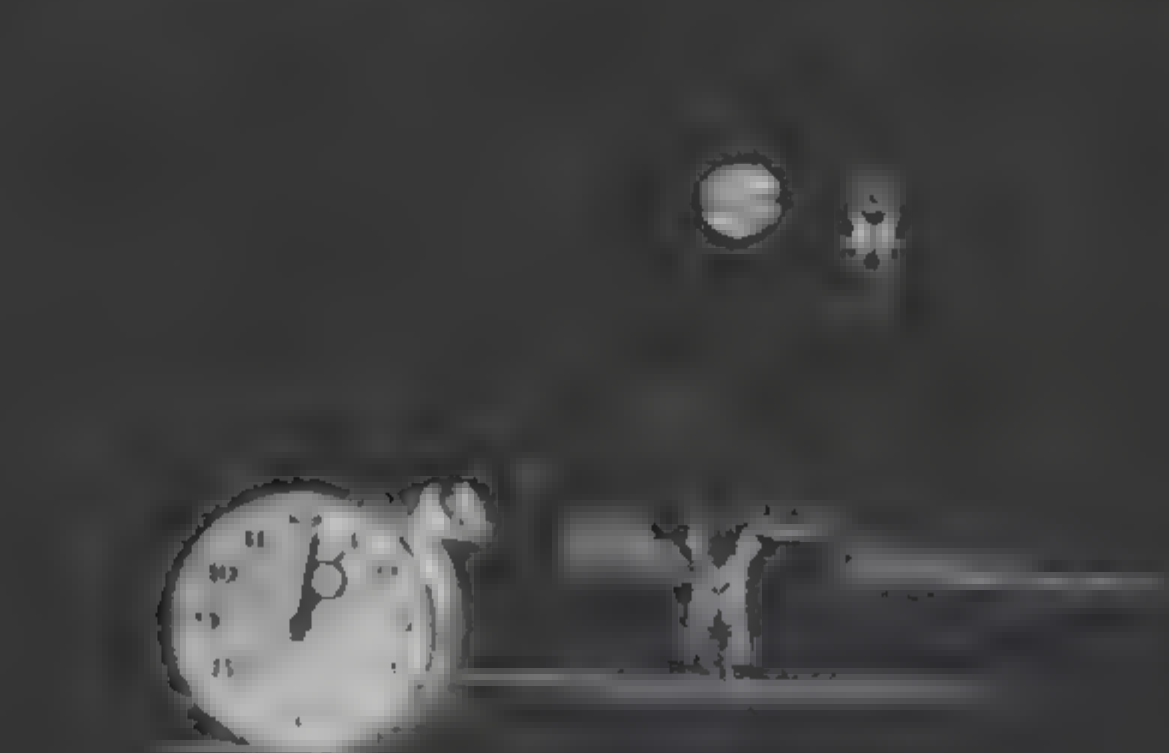
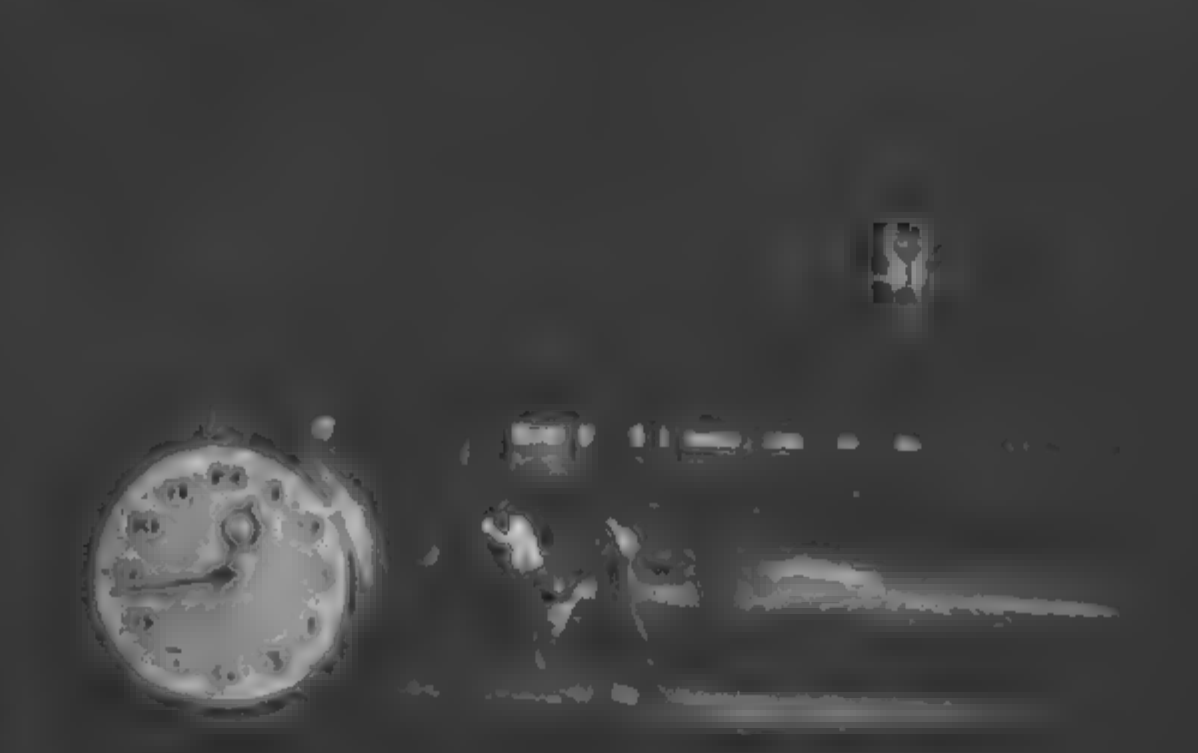
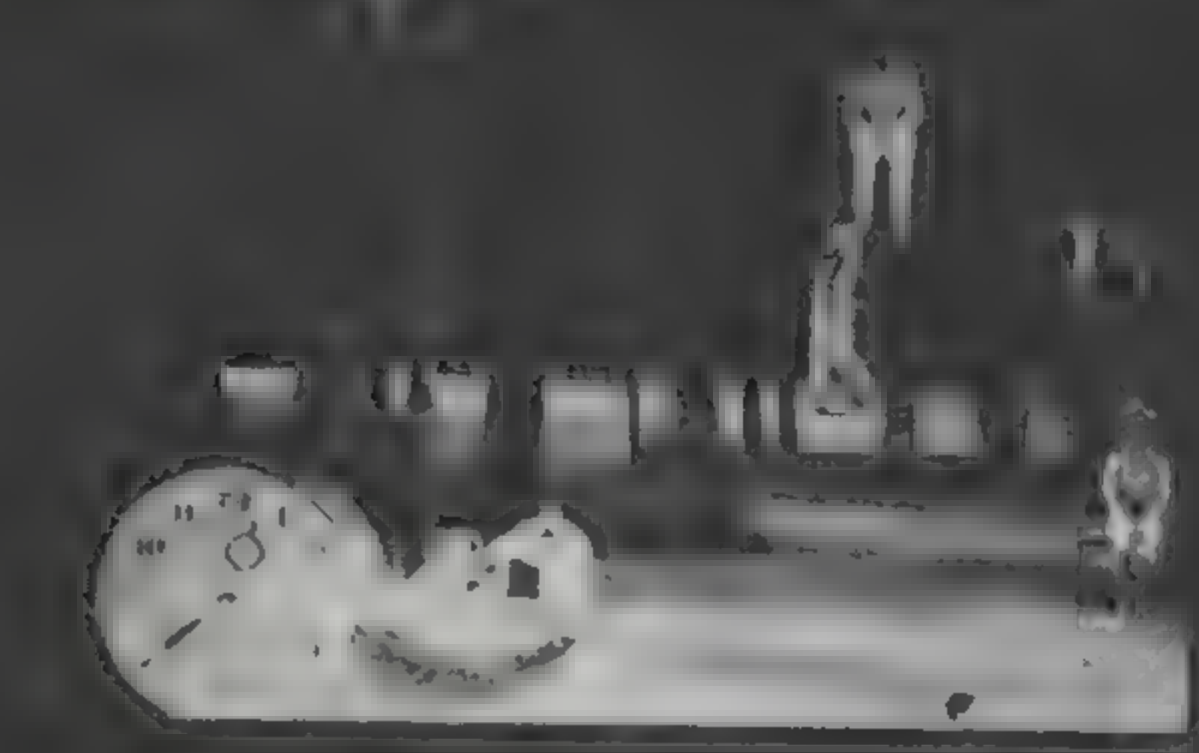
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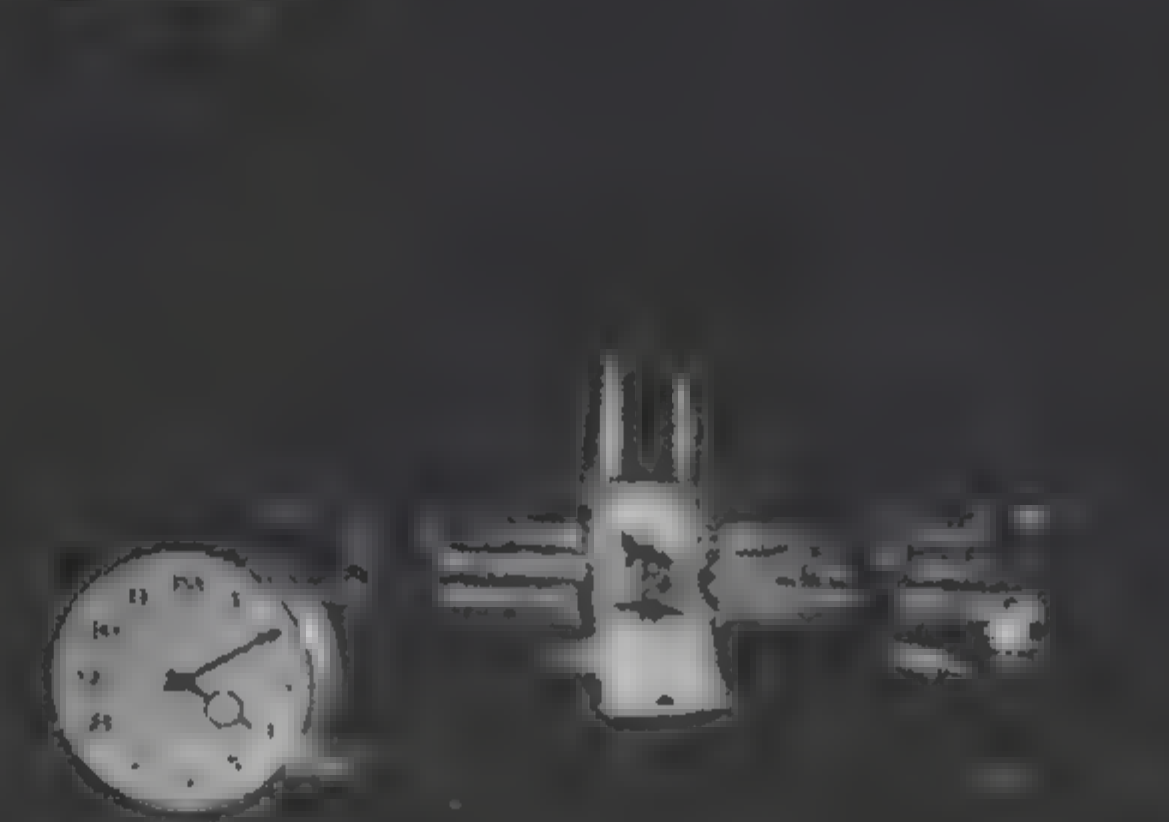
ACT III THE CAVE 10:12 TO 10:42



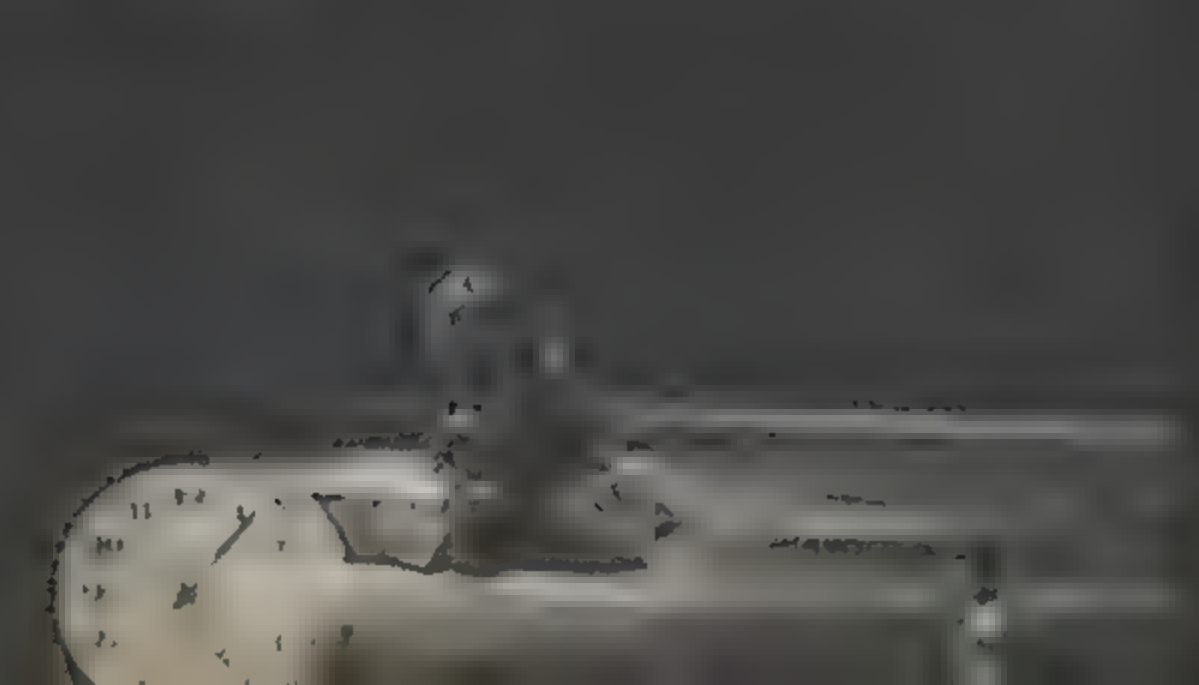
ACT IV THE FOREST 11:24 TO 1:23

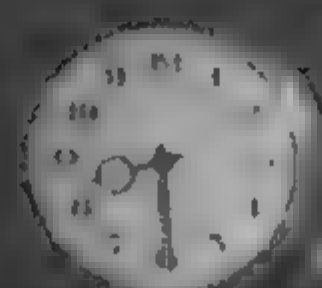


3:25 TO 4:10

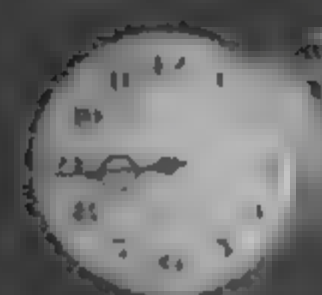


CHILLY OBSERVATIONS 4:29 TO 4:41

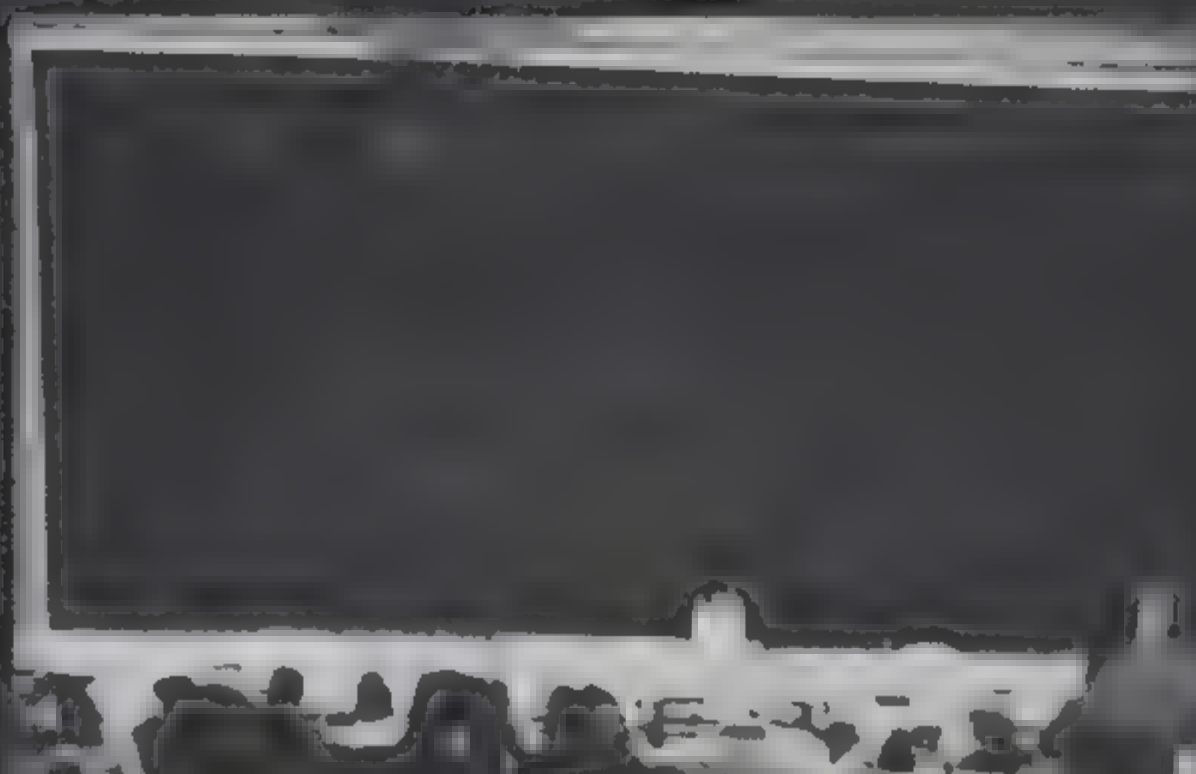
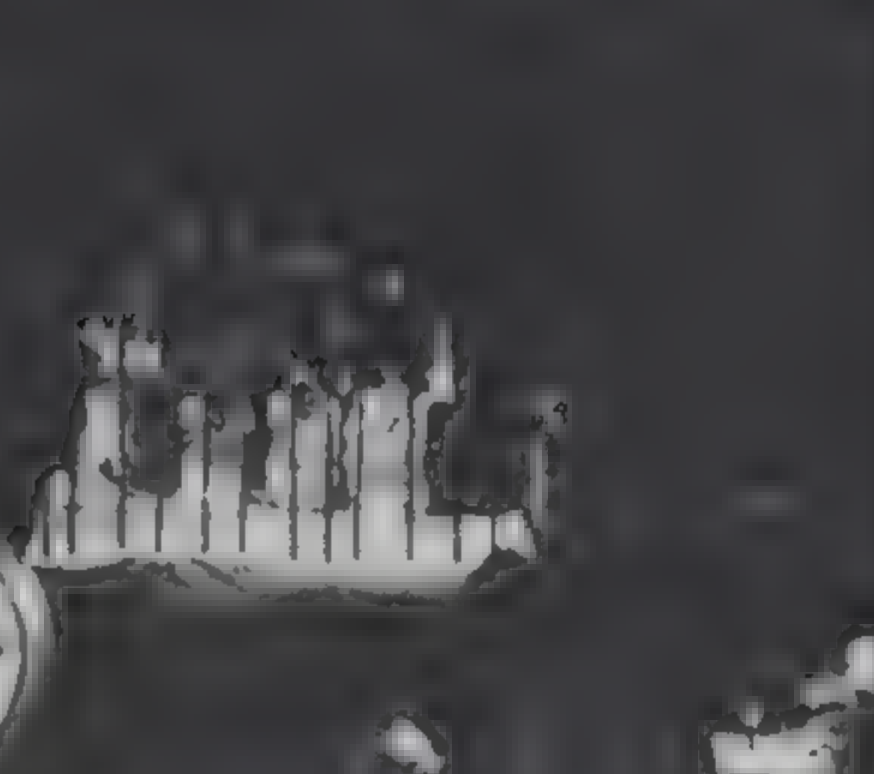
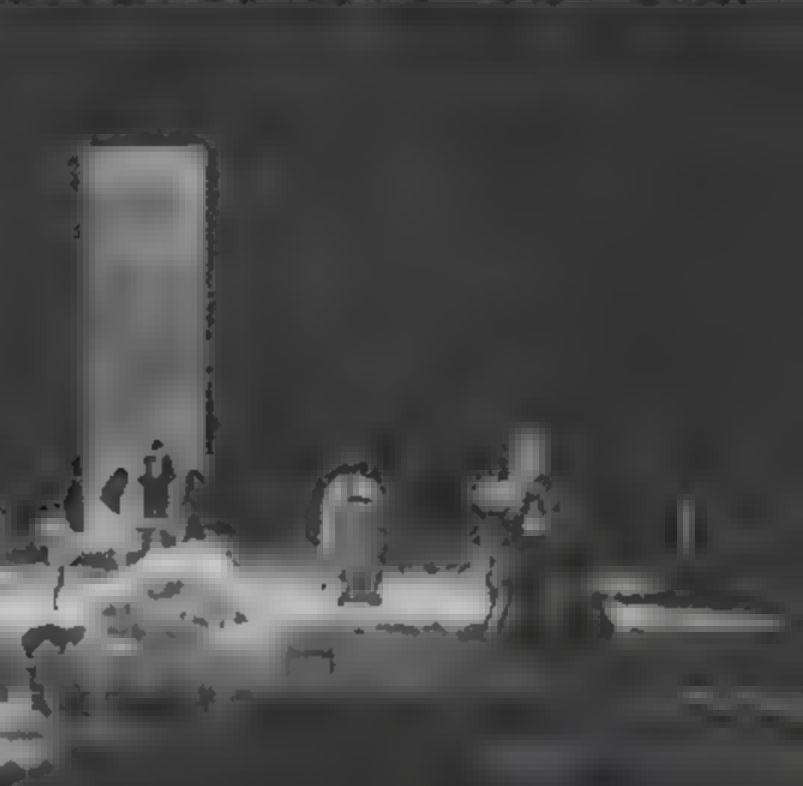
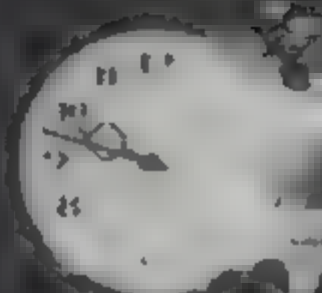
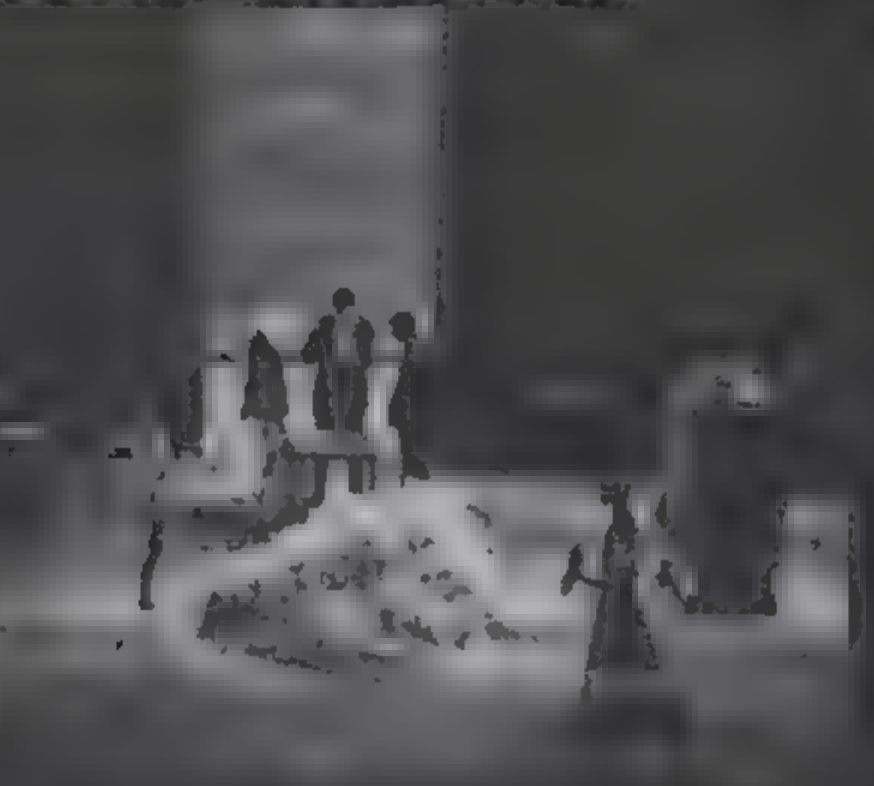
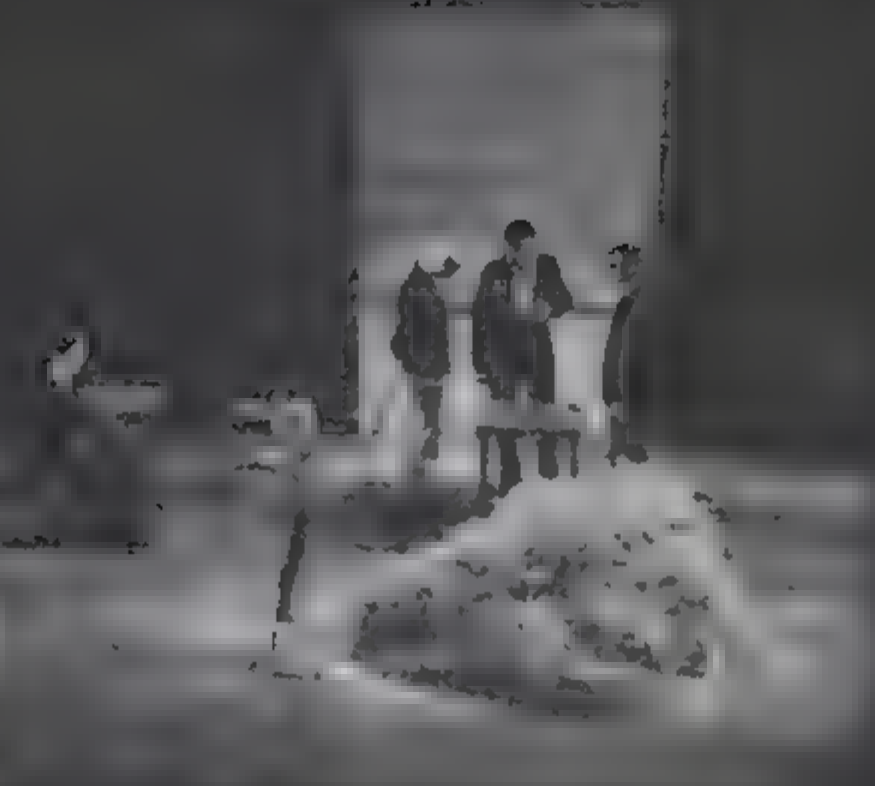




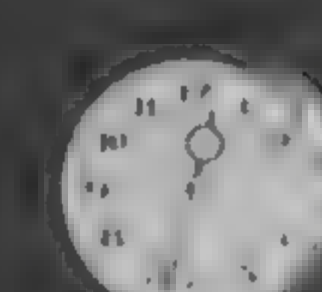
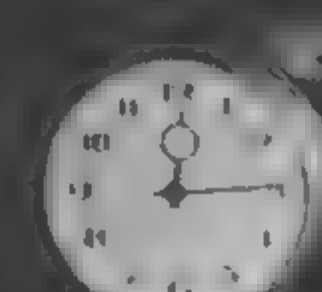
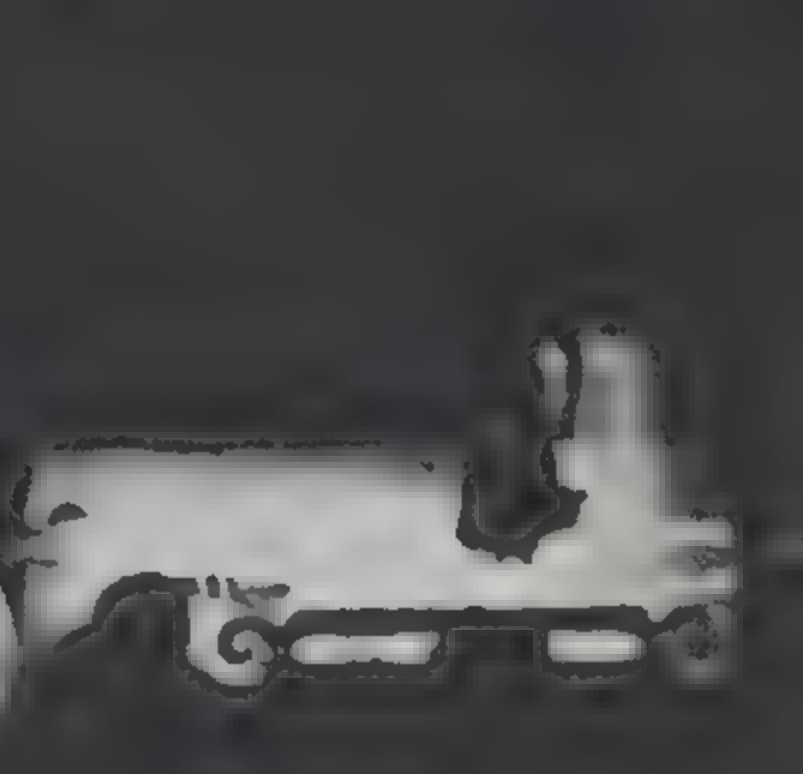
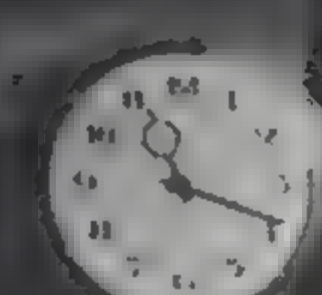
VICTORIAN FACADE 8:30 TO 8:32



ACT II THE VICTORIAN DRAWING ROOM



MURDER 11:07 TO 11:19



ALEXANDER GRAHAM BELL 1:30 TO 1:36



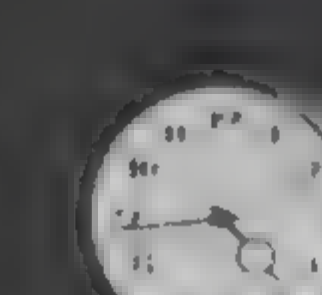
ACT V THE TEMPLE 1:42 TO 3:02



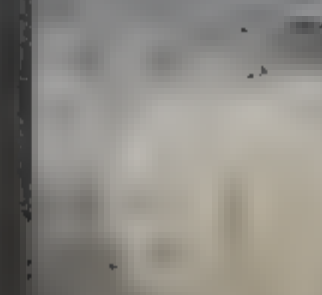
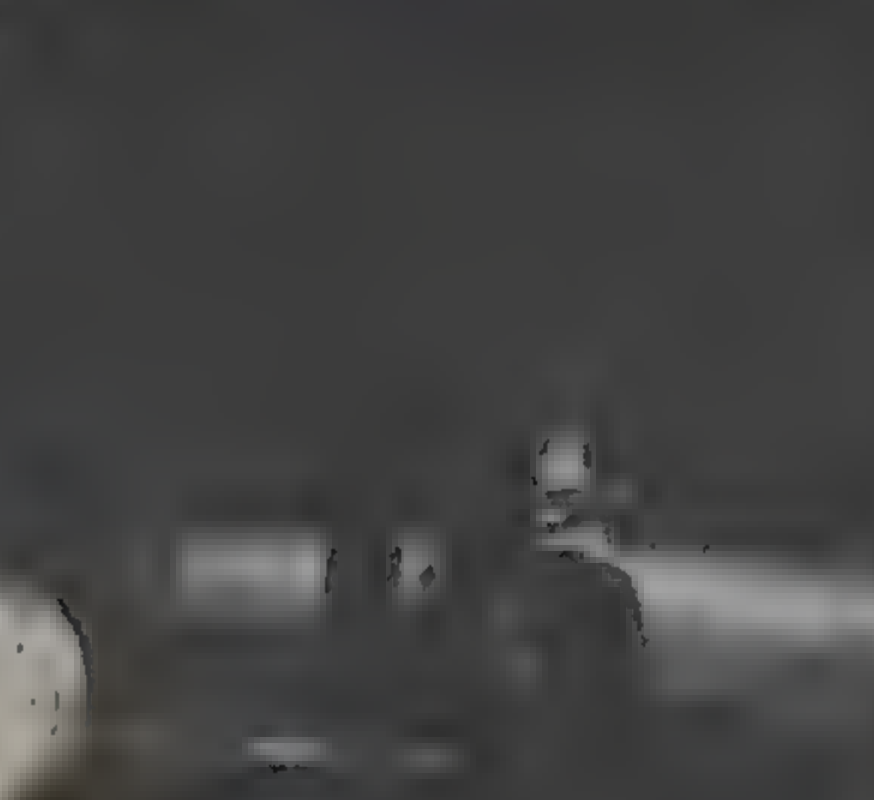
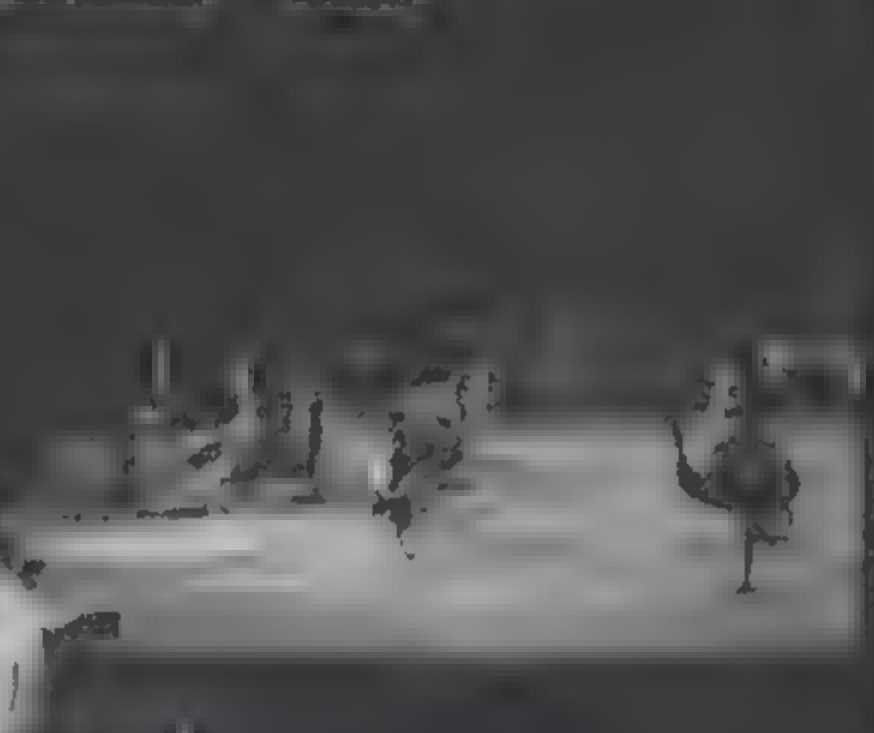
VICTORIAN FACADE 3:20



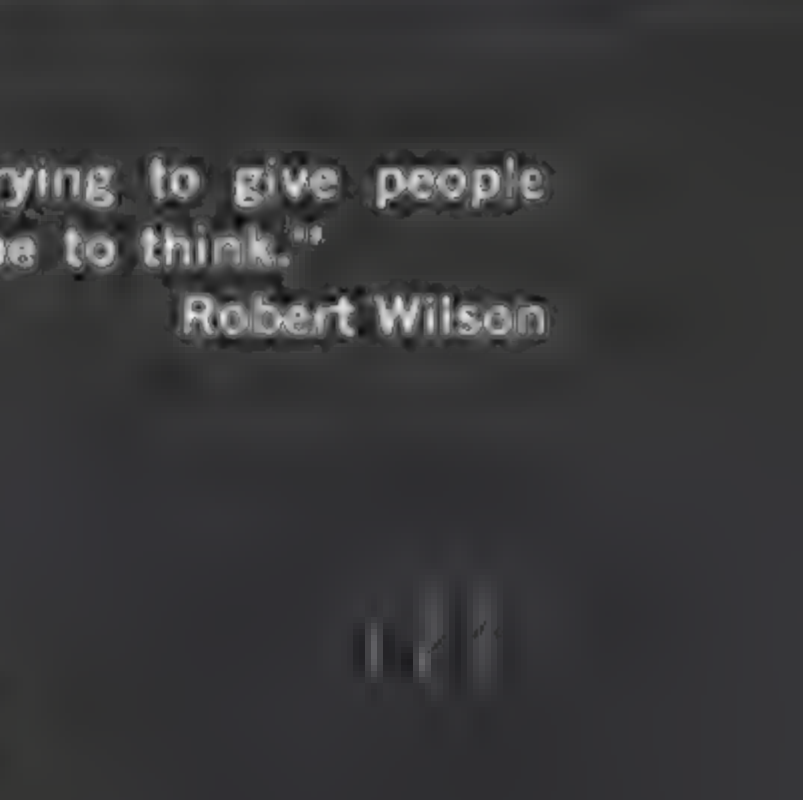
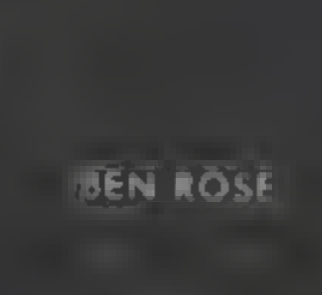
ACT VI THE VICTORIAN BEDROOM



ACT VII THE PLANET 4:44 TO 6:08



FINALE 6:09 TO 6:13



"I am trying to give people more time to think."
Robert Wilson

LIVING SUPERBLY... WITH TRADITION AND DARE



A Louis XVI house in Paris, enchanting, long-neglected—now restored by M. and Mme. Pierre Schlumberger to its original splendor, and more: recharged, updated with wit, dash, enormous luxury

Half-hidden behind high walls on a quiet Paris street on the Left Bank, the Pierre Schlumbergers' house leads a double life. One life, as an eighteenth-century landmark—noble, serene; many of its rooms, with their Louis XVI *boiserie* and plaster-work, *classées* (protected as historical treasures). The other life, as the completely modern, luxurious city house of an attractive and spirited family, Pierre and Saõ Schlumberger and their children—decorated, with sensitivity and brilliance, by Valerian Rybar (more about this later on).

Pierre Schlumberger is French; Saõ, a dark-eyed beauty, is Portuguese, and their principal headquarters is a historic country house in Portugal, between Sintra and Estoril, where they've created an extraordinary garden of modern sculpture—and where, in 1968, they gave a brilliant international ball. . . . A famous hostess, an international charmer, Saõ Schlumberger is outwardly relaxed, almost indolent; *sympathique*, amused, amusing. She enjoys wearing beautiful clothes and splendid jewels, going to—and giving—marvelous parties, traveling. Yet she runs her households with a velvet-gloved firm- (Continued, page 132)



1. Mme. Pierre Schlumberger and her children, Victoire-Marie, five, and Paul, ten, in the French windows leading from the restored house to the revived garden—now, always planted with white flowers. Behind them is the garden-y bar, its mirrored walls covered with treillage. Under a Louis XVI sculpture, water splashes into a solid-silver basin. Saõ Schlumberger's cotton skirt, hat with cotton scarf, by Givenchy.

2. From the street, the courtyard and façade of the house—looking again as it did in Mlle. Luzy's heyday, about 1776. ("She was very beautiful, but not very bright," said Saõ.) Eighteenth-century sphinxes top the gateposts.

3. In the entrance hall—and elsewhere—period furniture, contemporary art co-exist. Here, a painting by Mark Rothko.





5

4. The large dining room, with its carved and gilded woodwork, is classée—marked for historic preservation. Here, its beauty restored, it's en fête for a dinner of fourteen, at two round tables. . . . The heavy off-white satin curtains have hand-embroidered borders echoing the designs of the boisserie. (All fabrics were specially made for every room of the house, whether traditional or modern.)

5. In the gallery, next to the dining room, M. and Mme. Schlumberger's blue-and-white Ming porcelain is dazzlingly displayed—each piece individually spotlighted, mirrored, set on blue suède in a gilt-bronze bracket. Big parties overflow into this room; and after-dinner coffee is frequently served here.

6. The small, "family" dining room, planned around the magnificent modern paintings—two Braques, a Utrillo, a small Picasso. Tomato-red silk walls, curtains; Louis XVI chairs upholstered in tomato red.

6





LIVING SUPERBLY...

These rooms—the library, the two small salons—on the ground floor of the house, all connect with each other. And all overlook the charming green-and-white garden in the rear. . . .

1. *In the library, a magnificent Louis XVI writing-table by Levasseur stands on a 1974 floor of textured stainless steel, specially made in the U.S. Paintings by Matisse, Picasso, Juan Gris. Cocoa suède walls, sofas, curtains. Corner bookcases of Manila tortoiseshell, edged in chrome; needlepoint "tortoise" carpets.*

2. *The garden . . . trellised walls, trompe-l'oeil mirrored doors; always, white flowers.*

3. *Close-up of bookcases, curtains, floor, in the library. Staghorn cacti stand on towering Boulle pedestals of the Louis XIV period.*





4. In the salon jaune, a Bonnard (left), a Matisse (right) hang against walls of yellow-gold silk hand-woven in Florence. On the banquette-sofas, the off-white silk has an intricate texture: it was cut into innumerable small segments, then hand-stitched together again—an eight-months' task. Embroidery on the sofa-cushions was inspired by a single piece of Louis XIII embroidery in Saõ Schlumberger's possession, and done by a Frenchwoman, Mme. Brocard. Savonnerie carpet.

5. Saõ Schlumberger in the salon jaune, in pleated yellow chiffon by Givenchy.

6. and 7. The green salon, or salon de Madame—Mme. Schlumberger's favorite sitting room. Walls covered in green linen velvet. Large painting, right: a 1956 Picasso, "La Famille." Table upheld by four bronze blackamoors.



LIVING SUPERBLY...

(Continued) -ness and precision, brings up her children with affection, intelligence, and the closest interest. And there is an unexpectedly serious, authentically scholarly side to her nature. She has a University degree. She is a passionate reader. And both she and her husband are informed and knowledgeable patrons of the arts and collectors of art, of the past and present. . . .

When the Schlumbergers bought the house, it was *saccagée*—a shell, almost a ruin. Built in the seventeenth century, it was remodeled and embellished in the eighteenth for Dorothee Luzy, a charming young actress of the Théâtre Français who flourished, from about 1763 to 1781, as the mistress of Louis XVI's finance minister. After the Revolution, the house changed hands many times, and after World War II it was completely abandoned. Five years of dedicated effort were needed to restore and revitalize it, inside and out—reviving its 1776 glories, equipping it with every 1974 luxury.

A crew of skilled workmen and artisans, under the direction of French architect Pierre Barbe, did the rebuilding and restoration, often using eighteenth-century techniques of carving and gilding, plaster- and metal-work. Only one of the original door-locks, in black and gilt steel, had survived; exact replicas were made for every door in the house.

Modernizing was carried out by the continent-spanning decorator, Valerian Rybar—and here again no time, no trouble, no expense were spared. Every fixture, modern furnishing, and yard (Continued on page 166)





1. The discothèque, in the basement—a mysterious blue grotto, described by Valerian Rybar, who designed it, as “a sort of womb of blue carpeting.” The dance floor, lit from below, has colored oils sandwiched between layers of plastic; as the dancers move, colors change. . . . Neon sculpture by Ron Ferry.

2. São, dressed for the evening in a black Givenchy (“very romantic, with large sleeves”), and lots of sparkle.

3., 4., and 5. These rooms—all connecting—make up São Schlumberger’s own suite on the third floor. . . . 3. In the octagonal bathroom, with its free-standing chrome tub, walls and tray ceiling are covered in mother of pearl. Offstage (unseen here): a complete hairdressing area. 4. The bedroom . . . walls, curtains, of specially-woven caramel silk patterned in silver thread. Silver mantelpiece; above it, a great Jackson Pollock painting. 5. Next door, São’s boudoir and workroom, with her Louis XVI writing-table, a Rouault painting of flowers.

6. Paul and Victoire-Marie in their bright, easy-going playroom; walls painted by the Mexican artist, Esquerro.

HORST



HOW YOUR BONES CONTROL YOUR HEALTH

BY ROBERT ROSS

Your bones
nourish your mind
and body;
what you feed
them keeps
them strong

3 ways to achieve
a sufficient daily amount
and ratio of

CALCIUM AND PHOSPHORUS

Note: These suggestions clearly do not represent a day's full food intake. If your diet is heavy in phosphorus, you will need additional calcium to maintain a one-to-one ratio.

	calcium (mg.)	phosphorus (mg.)
J 3 8-oz. glasses of milk	864, reg. (894, skim)	681 reg. (702, skim)

JJ 1 8-oz. glass of milk	288, reg. (298, skim)	227, reg. (234, skim)
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$\frac{3}{4}$ cup of cottage cheese	158	257
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1 large orange	96	47
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2 slices of pumpnickel bread	54	146
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$\frac{3}{4}$ cup of ice cream	156	117
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total	752	794
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JJJ 1 cup of yogurt (low fat)	293	229
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1½ oz. of Gruyère cheese	462	345
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1 slice of en- riched white bread	16	20
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1 large stalk of broccoli	88	62
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2 slices of fresh pineapple	28	14
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total	887	670
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Bone is beautiful. Think skeleton, superbly sculpted to move, lift, dance, thrust, push, swim, run. Astonishingly strong—can withstand pressures of twenty thousand pounds per square inch of tubular thigh bone, as when an athlete vaults over a high bar; light in weight, like the frame of an aircraft. Only about a fifth of body weight is bone. Bone material, tough and resilient, is half mineral, the rest equal parts of protein-like collagen and water.

Bones can break. Skiers know. Children deprived of sunshine's vitamin D, eating poor diets, may have rickets, a sickness of softened, bowed bones. Another bone-losing disease, osteoporosis, may strike either sex, any age, but mostly reaches women past menopause. Bone stuff washes away; calcium is lost, protein, too. Thinned-out bones snap with only slight stress.

The skeleton is a dynamic, complex organ, a source of vital functions. Is, besides, matrix of the fine-featured face, eloquent hands, proud carriage of body. And bones must have proper maintenance, understanding, good care—for today and tomorrow.

Vogue here offers guidelines on bone health, with help from London-born Dr. Jenifer O. M. Jowsey, professor of physiology at Minnesota's Mayo Medical School, biophysicist and expert in osteoporosis.

Many years ago," said Dr. Jowsey, "the skeleton was considered a means of support for the body, a framework. Today we see the prime function of the skeleton as a source of calcium. The ion, or charged molecule, of calcium is essential to all cell activity. The calcium level of the blood serum must be maintained steadily in order to sup-

port life; and this happens even when the skeleton must give up its calcium to the point of fracturing."

Calcium regulates the permeability of membranes; keeps muscle and nerve functioning together; helps to make possible the contraction of muscles, the rhythmic beat of the heart; helps blood coagulate to close a wound; forms teeth; helps provide the surge of power during stress. The body must have calcium, wants lavish supplies, and normally wastes some. Perhaps only one-quarter of the calcium taken in food succeeds in being absorbed—hence the wisdom of supplying ample amounts.

Calcium works with a companion mineral, phosphorus, to form bone, and from this interaction arises a problem. "More important than the absolute amount of calcium you ingest," said Dr. Jowsey, "is the ratio between calcium and phosphorus. It should be one to one or, even better, slightly more calcium than phosphorus. But the ordinary American diet provides two or three times as much phosphorus as calcium." Excess phosphorus must be combined with calcium and becomes waste material. The result, a functional deficiency of calcium, with the body drawing on its banked stores in the bones, and the likely development of osteoporosis with the years.

In many foods that contain calcium, there is also phosphorus in high enough levels to overmatch the calcium content. Meat, for instance, provides much more phosphorus than calcium. Attention must be given to diminishing the high-phosphorus foods, increasing the calcium-rich foods, and adding calcium supplementation to the diet.

What are the more-calcium-

than-phosphorus foods? Mainly the dairy foods; milk itself has about one-fourth more calcium than phosphorus. Natural cheddar cheese has one-sixth more calcium, but the processed cheeses most used in the American diet contain as much phosphorus as calcium.

Green leafy vegetables are high—three to four times as much calcium as phosphorus. Oranges and pineapples, twice as much. Many other fruits—berries, cherries, grapefruits—carry about equal amounts of calcium and phosphorus. But some of our favorite, excellent foods—meat, chicken, many seafoods, the nutritious, protein-rich, vitamin-rich, slimming diet standbys—carry many times as much phosphorus as calcium.

Vegetarians, medical research has found, enjoy better bone health and avert the risk of osteoporosis. In England, bone densitometer studies were made of a group called ovo-lacto-vegetarians, persons who eat no meat though they do eat eggs and dairy foods. Compared with otherwise similar meat-eaters, the vegetarians possessed nearly twice the amount of bone. Instead of bones thinning as life goes on, the bones of people with this positive calcium balance stay at their best strength and mass, laying down new bone tissues to replace those used up.

Unfortunately, this one-to-one or better ratio of calcium to phosphorus is almost impossible to achieve with diet alone, unless one almost lives on milk and cheese," Dr. Jowsey said. "For example, to make efficient use of a normal intake of about 800 milligrams of calcium each day, you should keep the phosphorus level down to 700 to 800 milligrams. This would deprive you of bread, (Continued on page 168)

HOW A MALE DOCTOR DIAGNOSES YOU

BY ROSEMARY BLACKMON

Women may be better patients than men — when they describe symptoms willingly, accurately

TIPS FROM DOCTORS

How to help them help you

- 1 State your major problem as clearly as possible.
- 2 Trust your doctor—give full answers to questions even if they seem irrelevant.
- 3 Follow directions.
- 4 If you feel you need further help, ask for it—whether it's another opinion or psychotherapy.
- 3 Have yearly checkups—you are then a "known" patient.

- "Men are more trusting . . ."
- "A woman can be very artful about concealing facts . . ."
- "I find women very frank and direct . . ."
- "Nobody comes who doesn't hurt somewhere . . ."
- "It's a terrible mistake to think women all came off a Ford plant assembly line . . ."

This quick sample of contradictions does not mean that every woman is an enigma. "The paramount fact," said Dr. Arnold Hutschnecker, a distinguished psychotherapist whose writing has appeared in this magazine, "is that a woman instantly feels 'I am a woman, and *you* are a man.' She knows in a split second how much she'll tell you and how much she'll hold back about her symptoms and emotions. She may relent since she feels she can trust a man; there's often a pause which means 'I trust him,' and then she opens up. . . . But initially—just as a woman puts on a careful makeup—she tries to appear at her best; she is conscious of the need to present an attractive personality to the doctor."

Dr. George Falk, Harvard Med '64, an assistant attending physician at The New York Hospital, and clinical assistant professor of medicine at Cornell University Medical College, finds women "very frank and direct." He sees a lot of them.

And Dr. Carl Berntsen (an associate attending physician at The New York Hospital and clinical associate professor of medicine at Cornell University Medical College), a man with a cheerful pro-female attitude, believes that "Women talk about their ailments more than most men; it's their nature to share bits of information with each other to a greater extent, and therefore the doctor is apt to get more in-

formation to go on."

"It's hard to be a doctor, a man, and a friend, but that's what's needed with women," was Dr. Berntsen's reflective lament. "Women need to be encouraged, to know that the information they give won't be used against them." He finds that men give brief specific answers to the questions he asks in taking a case history, but with women a doctor can do more by waiting and listening: "If you just hang in there, you may learn what you need to know to make a good diagnosis." This is what he calls using the "over-verbalization" of women. If a woman pauses, no matter; she is almost certain to elaborate on her original answers, letting valuable clues crop up. Any patient who really gives facts is automatically a cooperative patient—with a slight edge in favor of women when it comes to accepting medication and following directions attentively. Quite often men don't.

Dr. Falk, a brisk, exuberant man, feels women tend to be more aware of *symptoms* than men; they see doctors more often for minor complaints, which can be frustrating for a busy doctor but is, on the whole, a plus for women's intuition. They also tend to have different complaints from men; headaches and dizziness, for example, or recurrent abdominal pain for which no pathological reason is discernible. Women are more likely to suffer from spastic colons (usually indicated by alternating constipation and diarrhea) than men, while men are likely to put in an appearance with a definite illness—say, an ulcer, something easy to track down pathologically. "It's still part of the male image in our society to be impervious to pain and discomfort physically and emotionally."

(And, according to Dr. Berntsen, "there is a type of masculinity in our day just as frail as the so-called disadvantaged female.")

Some women, Dr. Falk maintains, are preoccupied by their symptoms. Surprisingly, this is true in the twenty- to thirty-year age group as well as in older women. It's more acceptable for a woman to have symptoms and functional disorders than men; but if she reaches the point where they become a manipulative device, she becomes part of a large population of patients who want not just treatment but attention and perhaps love, usually from their families; they *use* their aches and pains to get it. If they don't, they're apt to slip into mild depression which Falk spots when the patient goes "emotionally flat"; her sleep patterns are disturbed; she suffers a loss of appetite or a marked weight loss. The last of these symptoms forces the doctor to run a battery of tests designed to rule out undetected malignancies. Nevertheless, a clean bill of health won't satisfy some of these women; they often become angry if their symptoms are taken away and so adopt the *role* of being sick.

Faced with this dilemma, Dr. Falk tries to break the patient's isolation, to get her to be more active, not always physically active, but "*involved*" with more people, more secondary relationships. The internist, of course, is led to practicing a degree of psychotherapy that works for mild cases and occasionally for people who resist the idea of psychiatry.

Medical debate brews now over the value of regular checkups in relation to the doctors' time they consume. Dr. Falk, like most medics we know, is all for checkups, because he has picked up serious pathology. (Continued on page 159)

Food for your skin— inside and out

BY SHIRLEY LORD

Eat for your skin's sake and you'll never regret it. There are many dividends: body benefit (trimmer, firmer flesh), increased stamina, more inclination for sex, a happier psyche, clearer eyes, thicker hair, stronger nails. Food for superwoman status should provide a balance of nutrients and vitamins, all of which could actually be used on the skin for its improvement (Madame de Pompadour used to grind fresh beef to make a protein skin pack once a week), if science hadn't made it so much easier for us to improve our looks with specific products.

Eat fish, poultry for protein, egg white for more (contains methionine, good skinfood). **Eat** pineapple for potassium, vitamin C, and natural sugar; papaya (a natural enzyme); honey and oatmeal (for the energy vitamins); artichokes, avocados, cucumbers, tomatoes (all of which contain astringents and natural vitamins absorbed by the skin). **Eat** almonds, and use almond oil on your salads, beneficial to the skin for softening qualities, as are many milk products—buttermilk, cottage cheese, yogurt. Sea salt, found at the health-food store, is a class-A source of minerals and used in cooking finds its own way to help skin health. Abolish from your diet anything that does so little for health, strength, that it can accurately be defined as garbage.

Work for your skin's sake by using your eyes and ears to discover how to feed it from without. Don't copy somebody else's treatment routine. Your skin is as individual as your fingerprint. While the dermis functions as the skin's essential water supply, the epidermis (the outer layer we see) *maintains* it . . . you can—and should—reinforce that maintenance by feeding skin with products that are compatible to your own skin type, which will be one of five—normal, dry, oily, combination, or dehydrated. You may be one of the few who don't need a moisturizer (over-moisturizing can create a bad skin as easily as under-moisturizing, but neglect is the major crime), but *everyone at every age* needs to help skin throw off impurities with scrupulous cleansing. For the majority of us, a lack of moisture is behind poor skin tone and/or color for a variety of reasons—overuse of soap, air conditioning, steam heat, low humidity in winter, aging skin (moisture supply gets less as years go by), diuretic cures, overexposure to sun. The answer: the right skinfood inside and out. As Dr. Norman Orentreich, associate clinical professor of dermatology at New York University Medical Center descriptively—and continually—puts it, "Think of the skin as a delicate plant. If you keep the surface moist, it flourishes."

Moisture in bountiful amounts is found in the Swiss Performing Extract, a new skinfood from Estée Lauder which can be used in different ways according to skin type. For example, a dehydrated skin could wear it beneath a moisturizer for extra watering during the day, while a normal or combination skin could wear it alone, even without makeup base. Following the belief in looking first to nature for aids to protect as well as enhance skin, this product has been largely formulated from extracts of plants growing in the healthy mountain air of the Swiss Alps . . . arnica, hayflower, calendula, elecampane, to name four, plus avocado oil (providing vitamins A and D) and grape-seed oil (to aid emollience). Swiss Performing Extract is meant to be used as a round-the-clock, round-the-globe source of moisture, which means wherever you are, at whatever time, this is one way you can feed your skin. Another way is to moisturize from within—eating for your skin's sake.

Practical beauty idea—put the smallest refrigerator made in the U.S. (by Norcold) in your bedroom or bathroom. Only 19½" high, it's still large enough to hold beauty products which feel better, perform better when they're cool—as in the case of the Swiss Performing Extract seen here with other beauty necessities: fruit, Evian and Vichy water, witch hazel, vitamin E, eggs, gel shampoo, fragrance, and—for instant morale—Moët & Chandon Champagne.

BEAUTY
NOW





BEAUTY NOW

Food is as essential to our well-being as light and love. Apart from the food we eat and food for thought, we need . . .

Food for nails

Elizabeth Arden, powerful force in looking after our skin and shape, is stepping up its nail care with the introduction this month of two efficacious products. The first, One

Step Nail Mender, is a fast, sure way to repair split, broken, or peeling nails—no patches, no mixing, no tissues, just a few strokes of the attached brush delivers invisible filaments across the nail to form a long lasting "mend." The second product, Surface Smoothing Base Coat, is a simple yet original idea, acts as a cover-up for uneven nails where ridges on the nail surface make a good polish job impossible. Just as a cover-up stick conceals blemishes on the face, this base hides any irregularities on the nail, helps lacquer glide on.

Food for lips

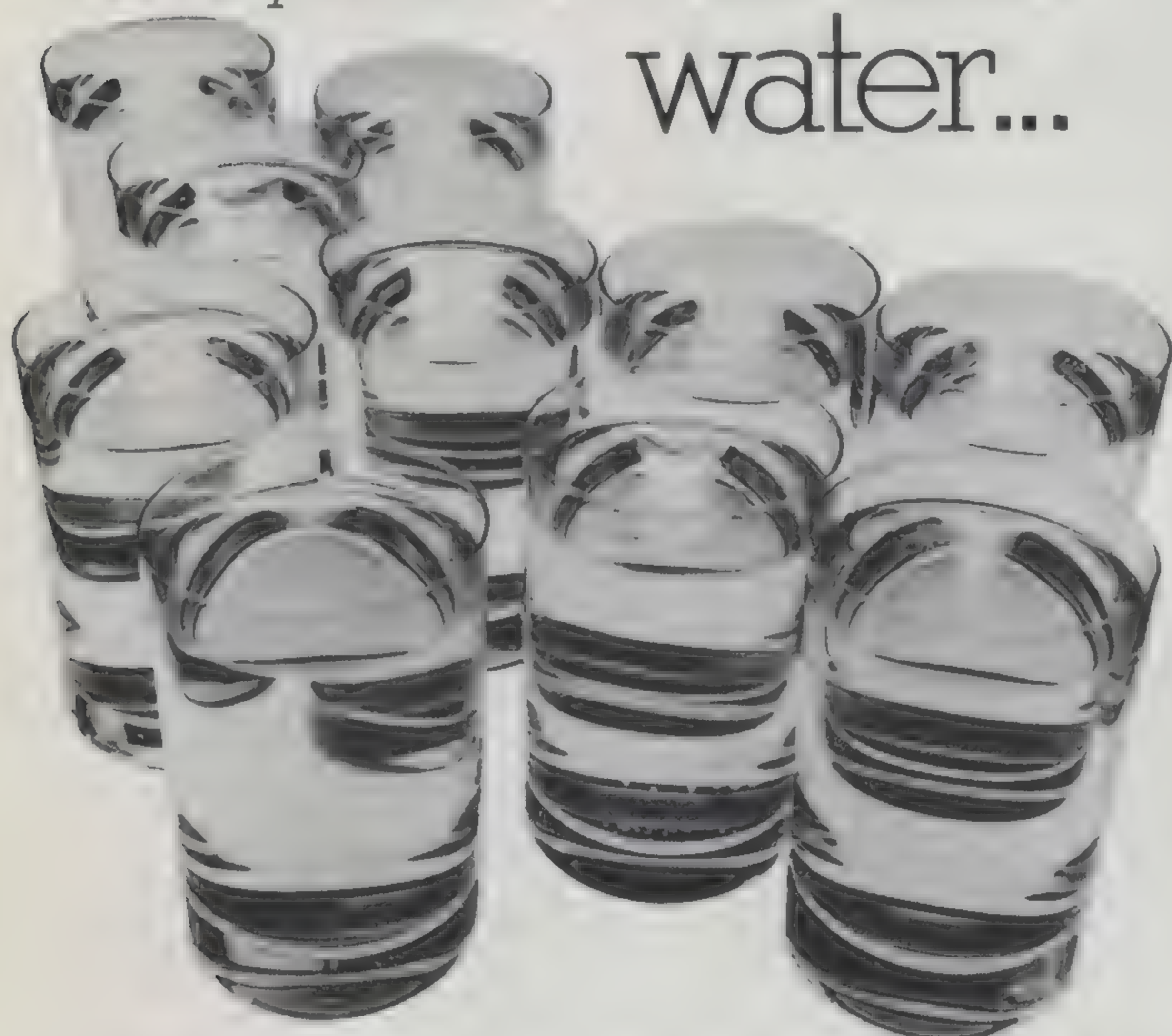
Neat idea on the lip front—to add color to a treatment product, rather than the other way around, and present it in lipstick form. We refer to Helena Rubinstein's New Skin Life Deep Moisture Lipstick which is a major skin-care product for the lips, leaving them not only exceptionally well nourished (with special moisturizing ingredients) and protected from the sun (a sunscreen is part of the formula) but well colored, too. The overall effect: a lubricated

feel to the lips, a high-shine color—without any grease.

More food

For thin skin around the eyes, creams have to be rich, yet light; so Germaine Monteil obliges with a new Acti-Vita Enriched Eye Cream, with wheat-germ oil in the formula. It's readily absorbable, so useful under daytime makeup. For another vulnerable area, the throat, Charles of the Ritz has created a solid stick of Throat Cream Concentrate.

What you need to know about water...



You probably don't drink enough of the stuff, water that is. Whether it's Perrier or Poland, nutritionists concur we should have an intake of at least one quart a day to give digestion the spur it deserves, to aid and abet elimination. As a nutritionist at the World Health Organization told us, one of the main reasons the water "cures" in Europe work so well is that the treatment enforces drinking from natural fountains all day long. He also suggested a regular heavy intake of water may preclude cellulite.

Ilona of Hungary, who runs a successful beauty center in Denver, Colorado, believes in her country's mineral water, Kristalyvis, so much she imports great quantities to use in the formulation of her treatment products (available by mail from 361 South Colorado Boulevard, Denver, Colorado 80222). Heavily imbued with minerals and magnesium, Kristalyvis is one of the first things tourists ask for on arriving in Budapest.

Cabbage—the new beauty food

Take 100 grams of edible cabbage and what have you got—apart from perhaps a bowl of soup? 47 milligrams of vitamin C, 130 milligrams of vitamin A, 233 of potassium, 20 of sodium, 29 of phosphorus, and 49 of calcium. PLUS something many dermatologists all over the world believe to be of great importance to good skin: a large and instant supply of hyaluronic acid, the substance found in connective tissues binding in moisture and serving as a lubricant in our joints. Just as the moisture in our skin diminishes with age, so does the amount of acid, making skin more vulnerable, more easily "shocked" into creases (wrinkles) or affected by the elements (sun particularly). When beautician Aida Grey made a recent visit to Russia to lecture at Moscow's Beauty Institute, two things made an instant impression: the remarkably fine skin of the Russian women, the amount of cabbage served at every meal in every guise. Discussing this later with dermatologists in beauty salons in the city (where every facialist has to have had at least two years medical training), she was told the Russians consider the cabbage with its high saturation of natural hyaluronic acid to be one of the best beauty foods. Now Aida, who is one of the great beauty innovators of this country, prescribes cabbage pills to clients in her Beverly Hills salon and has added cabbage juice to the buffet lunches she always serves. She reiterates Vogue's belief that skin cannot be fed from the outside alone. "After twenty every third cell is a poor one," she says. "To recondition those poor ones, it's important to bring nutrients to the bloodstream. Blood is the beauty flow, bringing new oxygen, new cells, new life to the skin." Aida has another crusade, apart from encouraging her clients to eat more cabbage. "The only exercise *skin* gets—I'm *not* talking about muscles—is either through a mask or a massage. As the majority of women across the country can't get a professional massage easily, they should wear a mask every day, according to their skin type. In the early A.M. for most skins, when all impurities thrown off during the night while the body rests can get whisked away. In the evening for troubled, acne skins." For that condition Aida has a volcanic mud mask, the mud imported from Israel.

Time to go to a spa

It's time to go when you've stopped buying clothes until you "lose a few extra pounds"—but you never seem to lose them. It's time to go when climbing stairs seems like climbing Mt. Rushmore and coming down you hear yourself breathing. It's also time to go when you feel well, happy, but in need of moments to collect your own thoughts, instead of everybody else's. . . . Which spa to choose is the question we are most often asked at Vogue. . . . To help, we have listed first the ones with rules that have to be followed, then the permissive spas, where the

onus is entirely on you as to whether you *really* want results and work at it or not. . . .

Maine Chance can literally be called an oasis in the desert, the Arizona desert to be exact . . . although bustling Phoenix is nearby. Created by Elizabeth Arden to be the most beautiful sanctuary in the world, Maine Chance treats every woman who goes there like a long-lost child—and returns her to whatever world she left revived and hopefully more attractive. What Maine Chance does for you is to custom-make a program—maybe exercise, sauna, a variety of baths, waxing—to help solve whatever beauty problems you have. What you do for it is to co-operate: no grouches about the no alcohol rule, no grimaces about the

low-calorie meals (again worked out according to your shape—there is nothing conveyor belt about this spa) . . . many people have chosen Maine Chance especially for the food, because head chef Joseph Bello from Chile is a genius at making low-caloric meals seem like a banquet—his mousse of grape with yogurt, honey-and-lemon dressing is sheer Shangri-La. (\$1000 a week, reservations 5830 East Jean Avenue, Phoenix, Arizona 85018.)

The Greenhouse, just outside Dallas, is expert at dispensing the kind of luxury you might have thought went out with the *Queen Mary*—88 staff look after 36 guests in every possible way, while each room is decorated to make you feel you never left home, with private phone, air

controls, makeup mirrors, sunken tubs, TV, radio, and lighted closets—lots of them, although day dress is a compulsory pale-blue leotard with yellow robe whether you're Princess Grace or Lady Bird Johnson—both Greenhouse visitors. From breakfast in bed to cocktails by candlelight (no alcohol but an iced soup drink with crisp vegetable hors d'oeuvres), life is one long round of self-improvement whether with water exercises, spot reducing, or massage—there's an expert for everything. (\$948.75 including gratuities for one week. Write: P.O. Box 1144, Arlington, Texas 76010.)

The Golden Door, near Escondido, California takes only twenty guests now, but will be expanding this year. The Door's founder, Deborah



Szekely Mazzanti, believes strongly in a personal approach so that the *reasons* for coming to "The Door" are as important to her as the physical presence of the guest. Last December the Menninger Foundation ran a seminar there, alongside the regular health and beauty program, during the week The Door opened to couples. (It's females only for 40 weeks, men for 10). It was such a huge success, it will be repeated again. The emphasis at The Door is on motivation, and people return again and again, knowing they have a good chance of gaining or regaining shape, good skin, and/or peace of mind, depending on what they really seek. The day is action packed from a 7 A.M. *up* a mountainside walk (back to bed for breakfast af-

terwards) to 6 P.M., when a variety of mind, as opposed to body, stretching occupations are available. Wonderful food, for The Door grows its own organically—it's picked fresh for every meal. (From \$850 a week, write to The Golden Door, Escondido, California 92026.)

no-rules spas

Rancho La Puerta in Tecate, California, one of the original Indian springs spas in North America, is also run by Deborah Szekely Mazzanti. One hundred and ten guests stay in pretty *casitas* scattered over the Rancho's 40 acres, guests have one-third of an acre to themselves. There are miles of trails and vineyards all around, vineyards because

Deborah's former husband Edmond Szekely introduced the European grape cure there in 1949, growing the grapes himself. Now, as then, all meals are vegetarian and delicious. The climate is superb, so almost all activities happen outdoors. Unlike The Golden Door, the Rancho is permissive—you can take a class, a hike, a sauna bath, or sit and contemplate the cacti. (From \$27.50 a day plus charges for special treatment. Write: Rancho La Puerta, Tecate, California 92080.)

The Spa at Palm Aire, midway between Miami and Palm Beach, is for anybody who ever wanted to be an athlete and never had a chance . . . plus anybody without an athletic bone in her body. Set on 700

acres, the spa itself is extremely well equipped with the latest machinery for getting in shape, plus Lisa Dobloug, a strapping Norwegian beauty in charge of the women's program. She makes certain everyone knows why they came in the first place, but you can make up your own mind whether you follow a set program or substitute one of the many sports available. Tennis (450 calories get burned up in one hour of singles), swimming in pool or ocean (400 calories an hour), cycling (300 calories an hour), golf (250 calories an hour)—it's all there waiting for you. (From \$90 a day. Write: The Spa at Palm Aire, 2551 Palm Aire Drive, Pompano Beach, Florida 33060; toll-free call 800-327-4960.)





Spa away

There are several spas throughout the U.S. that specialize in making happy those enigmatic people who like spa life, as long as they can slip away to indulge in pistachio-ice-cream sessions between the whirlpool bath and the exercise class. These are the spas with first-class hotel facilities, providing all the usual services—plus the necessary equipment and knowledge to make a slim-down, tone-up program happen for those who request it.

Hillhigh is a spa that fits the above category and deserves to be better known, located in one of the 7 ecologically best places to live in the United States, according to a recent survey by the U.S. Department of Interior—Horseshoe Bend, Arkansas, about 145 miles from Little Rock. Arkansas is the home of one of America's oldest spas, the Hot Springs National Park, where 17 hot springs gush out of the ground. Seven springs gush out at Hillhigh, and they are used for hydro-therapy and aqua-massage in immaculate treatment rooms and in the plunge pools after the saunas, which have been modeled on the authentic Finnish variety. Hillhigh doesn't believe in watertight programs; the atmosphere is relaxed and, although a personal body-conditioning program under medical supervision is there if you want it, you can also come to stay just for the beauty of the surroundings. There are 7 lakes on the property, including one that covers 700 acres; plenty of sport—there's a championship golf course, tennis and paddle courts, and lots of good food—again, it's up to you whether you decide to lose, gain, or just maintain. (From \$40 a day, depending on how long you stay. Write to Dr. Audrey Thompson, Hillhigh Spa, Horseshoe Bend, Arkansas 72536; 501-322-7211.)

La Costa, near San Diego, California, also permissive in attitude, has to be the largest spa in the U.S., if not the world . . . that's if you count every one of its 7,000 acres as participating in the health and strength endeavor. There are his and her gyms, his and her swimming pools, sauna baths, machine rooms, separated by a plushy lobby where you arrive together to sign on before going separate ways. Numerically speaking, it's the tops with 25 tennis courts, an extra 9 holes of golf (making the 19th hole playable for a change), hundreds of trails and many good horses to ride on them. The huge bar is busy around the clock, whether serving excellent Bloody Mary's or carrot juice. Nobody's watching or counting your calories for you—work out your own program, and if Bloody Mary's help you in your shape-up, they are there for the asking. So is everything you could possibly think of in the way of spa equipment . . . plus good-looking treatment-girls and -boys who should be, we suppose, some sort of encouragement to stick with the carrot juice. (From \$67 a day plus 6 percent for state tax, 15 percent gratuities. Write to La Costa Resort Hotel and Spa, Costa del Mar Road, Carlsbad, California 92008; 714-729-9111.)

Spa at home

One new habit emerging from the energy crisis should stay in our lives—taking a leisurely, warm, preferably oil- or milk-laced bath by candlelight. As an easy, inexpensive way of enjoying a sybaritic experience, it can't be bettered. At the end of a long hard day studying your balance of payments, the right bath, in the atmosphere candlelight creates (with your kind of music playing softly in the background), can be as soothing as an analyst's couch. Try it. Apart from mental benefits, there are physical ones, too. The warm water opens the pores, relaxes skin, while any milk bath or bath oil you might use softens it, plus pervading the entire body with its scent . . . this helps any perfume you might apply later last longer—but do keep to the same one. To give skin an extra silky feel, a pre-bath routine with Clinique's new Body Sloughing Cream helps—skin is moistened slightly, then the Cream is worked all over with a rotary motion before getting into the bath when the warmth speeds up action. The Cream melts away, taking with it anything rough on the skin's surface. Post bath, Charles Revson for Ultima II has just introduced C.H.R. Moisture Concentrate for the Body, providing a 24-hour protection against major dry-skin problems with his exclusive Collagen 100 ingredient—particularly beneficial for elbows, knees but leaving all skin as supple and as smooth as silk.

How to choose a foolproof makeup from four colors that work anywhere on the face

The day of matching pale-blue shadow to pale-blue eye, pale-pink rouge to pale-pink cheek is over. The predictable is pedestrian, passé . . . which brings us to the four basic colors makeup expert Sandra of Kenneth continually uses to create new face coordination—unpredictable colors in that they can be applied in different strengths on different parts of the face, more on the eyelid than the cheek, less on the mouth than the eye—depending on face shape and natural coloring. Whether in gel, powder, or cream form, successful results *can* be predicted, providing blending is careful and color depth is measured.

↓ Auburn

The darker-toned skin benefits best using all colors in the auburn or rust family, says Sandra of Kenneth, especially when hair is dark brunette with reddish tints and when eyes are brown or green-brown. Hazel eyes or eyes with any touch of pink about them should avoid this color class. An auburn blusher (found in Ultima II's Blush of Gold Blushing Creme) following cheek contour gives more life to a face than a peach tone because of its extra depth. When face tends to be square jawed, Sandra uses the blusher lower down, working in a V shape from the chin up.

On the eyes she blends bronze and red together to make auburn, sketching, not smearing, with little strokes from inner socket to outer eye corners (uses Mary Quant's Jeepers Peepers red shadow plus Marcella Borghese's Autumn Leaf), all this to make eyes look "soft and appealing." For extra drama at night, a spotlight of Love's Goldfrost Apricot Lovelid is placed high on lid right above the pupil, just below the crease.

Lip work with darker colors, Sandra warns, is time consuming, but well worth the effort for the dashing effect A.M. or P.M. For lip correction (when mouth is too thin or too fat), she starts outlining new shape with a very dark color, using one of the Designer Pencils from Orlane's new Lumilane collection (pronounced excellent by Sandra), filling in with Kenneth's Pluperfect Gold and Earth Red lipstick. Sandra counts herself lucky to be working for Kenneth who . . . as a true innovator himself . . . allows her complete freedom to mix and blend any colors she happens to choose.

↓ Plum

Skin tone for the plum look should be tawny or darker, hair color anything from copper to raven black. This look is very dramatic and its effect is particularly shown off with the new wide, short, bouncy hairstyles. As all "accessories" to the face—colors added to cheek, lip, and eye—are vibrant, the overall base should be quiet, just a colorless moisturizer for a great skin; one adding little or no color, but plenty of glow, to one that's less than perfect (Ultima II's Nutrient Makeup, Natural Beige). Sandra's favorite blusher for the Plum Face is Princess Marcella Borghese's striking Aubergine Frost which she likes to blend high on the cheekbone to give distinctive contouring plus lighting up the eyes above it.

The eyes have it with warm throbbing colors—Borghese's Golden Blush just under the brows; Elizabeth Arden's Plumberry Creative Coloring Pencil spun across the lid from east to west and west to east; a touch of Ultima II's Spungold Cherry shadow, highly frosted and shining between brow and eyes at the outer corners; plus Ultima II's Brow Coloring Stick in Carbon Blue used inside the eye at the outer corners in a thick inverted V. This is very important, Sandra points out, to take away the pink point of view, making the eyes sultry and smoky. Any person with strong features can wear this dramatic eye makeup and look wonderful.

The lips shine with Kenneth's famous Baby Fever, a deep tint which turns just the right shade of plum on hitting the mouth. . . . For a deep rich gloss on the mouth, Sandra turns to Yardley's Pot o' Gloss in one of their plummy shades.

↓ Honey

For blue-eyed blondes with sallow complexions, Sandra believes in the Honey Face—starting with a honey-glow foundation (Kenneth's Beauty Base Beige or Luxury Liquid Base #2) plus a deep-tan blusher (Ultima II's Soft Sienna) brushed casually up from mid-cheek to temple in a gentle curve of color. This all gives a great healthy look to any girl whose tan is on the wane, who knows she needs color but still wants to look as natural as possible.

Copper shadow on the eyelids warms up the eyes and doesn't compete with blue eyes the way blue shadow often does. To help the copper along (using Estée Lauder's Gold-Lit Copper Shadow blended all over the lid with Gold-Lit Bronze as a spotlight only directly over the pupil), Sandra uses vivid touches of Blue Pencil traced above the bottom lashes and inside the eye beneath the top ones plus Dark Blue Roll-on Mascara, all blues from Orlane's new Lumilane range. When you look directly at the eyes, you get the impression that *they are very blue*, not, as is often the case, that only the shadow around them is very blue. Also, the gold spotlight in the center of the lid tends to "open" the eyes, giving them a round, open, candid look—perfect A.M. or P.M.

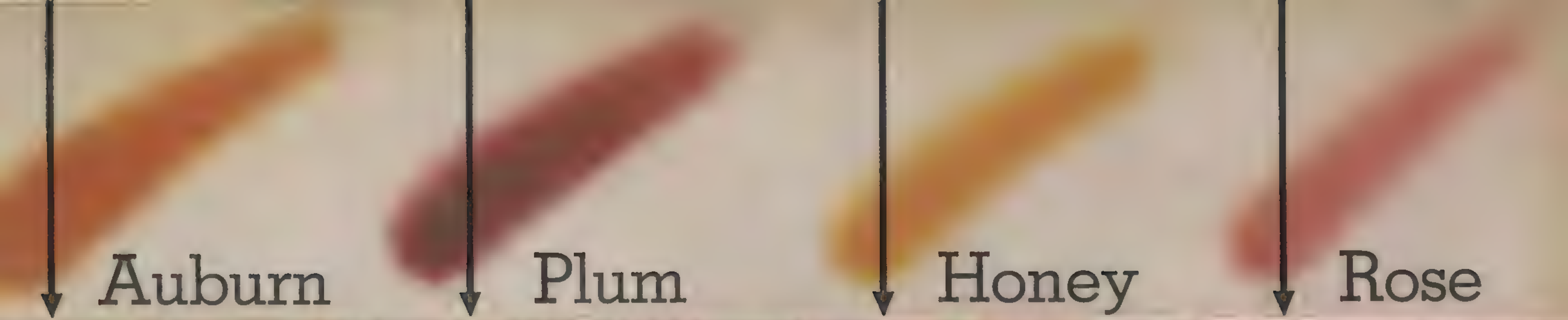
For extra healthy glow, Sandra likes a vivid, honey-colored mouth, rich and sensuous—first outlined with a light-brown pencil, then filled in with Clinique's Golden Honey lip gloss, good enough to eat. . . . or Cover Girl's new and very glossy sesame-oil-based lipstick in Copper Frost. . . . At night for the Honey Face, she uses Kenneth's Pluperfect Gold on the lips with Vinyl lipstick on top—adding glitter to glow.

↓ Rose

For light-pale skins with light-pale to medium-brown hair, the Rose Face works well on special days or nights. Sandra herself is a pale-skinned, blue-eyed, dark blonde (self description) and says although most colorings can wear at least two or three of the faces already described, those with her coloring can wear all four. She does frequently, but the Rose Face is her favorite. It starts with a light base color (Helena Rubinstein's Skin Life Deep Moisture Liquid Makeup in Good Rose Beige). Blusher follows and Sandra is fond of using Elizabeth Arden's Coco Rose powder blusher. "Even on a very full face, Coco Rose is the right color for creating shape and depth," she says. Starting low on the cheek for the full face, she uses blusher right up to just under the eyes, "where I also like to use a light concealing foundation like Kenneth's On Your Mark to make eye area seem larger, giving paleness and so more contrast between cheek, skin, and eye color."

Smoky eyes are a must with the Rose Face, says Sandra, the smoke achieved with four colors: Christian Dior's Icy Rose Eyeshadow just under brows, Golden Rose in the eye crease, and the new Dior Multiple Soft Coloring Creme in Indian Brown in an inverted V at eye corners, plus lashings of black mascara.

For the mouth that needs shape and color, Sandra uses the Carmino pencil from Boyds Chemist—because she finds it isn't overpowering, yet when the mouth is outlined, although the fill-in lipstick may fade away a little, the overall impression of a vibrant mouth stays on . . . in this case she fills in with a bright Berry gloss, again from Boyds Chemist.



A woman with dark hair is sitting on a wooden bench, looking off to the side. She is wearing a long, flowing pink feathered dressing gown over a white floral-patterned nightgown. Her hands are raised, holding the top of the feathered collar. The background is a plain, light-colored wall.

ALL-OUT CHARM

at home

Charming—and ultra-feminine—the thing of wearing pretty lingerie and letting it show sometimes . . . of wrapping yourself into a beautiful dressing gown even when you're home with a good book. . . .

The dressing gown, *left*, in ivory print satin de lys, yards and yards of pink marabou outlining every curve.

Worn by Andrea Portago, fledgling actress . . . real-life charmer.

By Fernando Sanchez, of Monsanto nylon, polyester, and silk (Registered Fabrics). About \$220. At Saks Fifth Avenue; Swanson's; Neiman-Marcus.



Andrea Portago

Under a short, marabou-edged robe, *this page*, a wisp of lacy ivory teddy . . . to show through a sheer chiffon blouse . . . or peek out of an open shirt. . . Both by Fernando Sanchez, of Monsanto nylon-polyester-rayon crêpe (Registered Fabrics). Teddy, about \$58; robe, about \$86. At Saks Fifth Avenue; Balliet's; Sakowitz. Andrea's hair, Alexander of Monsieur Marc; her makeup, by Gloria Natale. Accessories, next to last page.

All-out charm

the new soft shirt, glimpses of lace underneath



1



2



3

The top everyone wants: the shirt that's so soft . . . it's a blouse. To wear unbuttoned, with a bit of lace showing—a pretty slip, a camisole, the edge of a lacy bra. . .

1. See how charming a little lace can be? . . . showing through a sheer grey crêpe de Chine blouse, so soft it just falls open.

By Cacharel, a division of Mallory; of acetate. About \$56. May, Bonwit Teller; Garfinckel's.

2. A soft georgette blouse, a clean, small black-and-white print . . . with a glimpse of black lace, a black-and-white scarf wrapping the waist. Rayon shirt, by Giraffe, division of Jones, N.Y. \$34, Bonwit Teller.

3. The shirt/blouse—Jaeger's small, classic navy-and-beige silk check, with a little gathered yoke. About \$74. At Bonwit Teller; Hudson's.

4. Enter flirt: a bit of sheer black lace peeking out of a soft, white open shirt . . . a tiny black veil. Shirt (about \$140), and long black skirt (about \$240), by Givenchy Nouvelle Boutique, of rayon crêpe. Bergdorf Goodman; Wanamaker's; Joseph Horne; Sakowitz; Gump's. Hair, top left and right, this page, by Suga of Suga Salon; everywhere else, both pages, by Rick Gillette. Accessory details for both pages, on the next to last page of this issue.

ARTHUR ELGORT

4





5. Coming in everywhere—soft shirts with soft scarves wrapped at the waist. . .

Far left: The double-shirt look in cotton voile—navy-and-white pin dots to wrap with navy-and-white stripes. Blouse, shirt-jacket, and straight pants, Schnell Sports for Ernst Strauss (Fisher & Gentile fabric), about \$210.

Saks Fifth Avenue; Halle's; Jacobson's; Maison Blanche; Neiman-Marcus; Makoff.

Left: The softest stripes—black-and-cream ones on thin, thin silk. Short-sleeved blouse, about \$125; tan wool gabardine coat, about \$395, and culottes, about \$175. All, Karl Lagerfeld for Chloë.

At Henri Bendel; Nan Duskin; Neiman-Marcus.

6. To wear—showing—under a soft blouse, a pale lacy beige slip, by Gossard. Of Antron III nylon tricot. \$6.50. Sanger-Harris.

7. This black silk crêpe de Chine blouse pulls on like a little polo shirt, opens in a deep bare V.

(When you're showing this much skin, you want it soft. Especially for this: Estée Lauder's All-Day Throat Creme.) Blouse, by Pancaldi for Al B. Arden. About \$95.

At Bonwit Teller; Ultimo.

8. To wear like a little blouson, with a glimpse of black lace, a scarf wrapping the throat: a short-sleeved blouse in black crêpe de Chine. Blouse, of acetate and rayon, and print triacetate skirt, by Réal of Paris; about \$122. April, Saks Fifth Avenue.



The all-out charm of lacy lingerie



Lacy lingerie . . . it *feels* so feminine—like putting on perfume (and if you let a glimpse peek out now and then . . . charming).

1. Movie buff . . . in a buff-color stretch lace bra and matching bikini. By Maidenform. Bra (\$4.50) and bikini (\$3.50) of nylon and Lycra. At Saks Fifth Avenue; Hudson's.

2. For lingerie collectors, the new irresistible: a tiny, lacy beige camisole to peek out of all your soft shirts, to tuck into pants. By Kayser, of Enkalure nylon tricot. \$5. Bloomingdale's; Hudson's.

3. The bare black lace you saw a page ago under a soft white shirt—now, in full view: a perfect black slip from Olga, with scallopings of lace at the edges . . . and the fabric doesn't cling. Of anti-cling crêpe of Antron III nylon. \$11. At Lord & Taylor, N.Y.; Jacobson's; Sakowitz; I. Magnin.

4. Too pretty not to show—a slip of pale beige satin de lys, with lace and ribbons and thin, rolled straps. By Carole Stein for Christian Dior; of Monsanto nylon, polyester, and silk (Registered Fabrics). About \$20. At Bergdorf Goodman; Neiman-Marcus; I. Magnin.


5. A sheer black lace bra, a tiny black bikini—is there anything that makes you feel half so sexy? . . . These, by Formfit Rogers, of nylon-and-Lycra molded stretch lace. Bra, \$6; bikini, \$4. Lord & Taylor; Neiman-Marcus.

6. Smooth, pretty white—a sheer, seamless stretch bra with tiny lace edgings, tiny buttons down the center. By Vanity Fair, of nylon and Lycra. Bra, \$5; matching bikini, \$4. Bloomingdale's; Bullock's.

7. The stretch lace bra in white—enough plunge not to show, but so pretty you may want to anyway. By Van Raalte. Bra (\$5.50) and matching bikini (\$3.25), of nylon and Lycra. At Saks Fifth Avenue; Garfinckel's; Harzfeld's.

. . . . What you want under the underpinnings—smooth, firm skin. To help: Germaine Monteil's new Acti-Vita Chest and Throat Firmer—you can wear it day or night, alone or under makeup. Both pages, photographed at The Plaza hotel. All fashion details, next to last page.





Soft, sensuous . . . the prettiest new nightdresses in years, in thin supple fabrics that curve and flow over the body. One of the prettiest, *this page*: a nightdress like a little ruffled slip to the floor, in thin, filmy pale-blue nylon, scattered with bunches of flowers—pinks, lavenders, a daisy, a spray of lime. . . . By Olga, of Stevetex nylon crêpe tricot (Hannah Textiles fabric). \$28. Late March, Saks Fifth Avenue; Jacobson's; Sakowitz; Neusteters; I. Magnin. Both pages: hair, by François of Suga; accessories, next to last page.

THE TOPS


The key piece—
the shirt
that's a blouse

To make, to have made—but to own, no matter what: the shirt that's too soft to be called a shirt. The word—the news!—is blouse. . . . The tiny-print crêpe de Chine blouse, near right, tied at the neck—perfect fabric, perfect white-on-black print (with a small, classic pattern, don't be afraid to add another—a wrap of stripes on a Panama, for instance). Blouse, Vogue Pattern 8655. Rayon and silk, from Pomezia. The sheer soft-tie blouse, below, in apricot georgette, tucked into pants and wrapped (a lacy camisole is a must underneath, and do show a bit at the top . . . very feminine). Blouse, Vogue Pattern 8749A. Abraham silk. The soft-tie crêpe de Chine print, center right, in cream on black—the tie untied and wrapped at the waist. Vogue Pattern 8749B. Rayon and silk, from Pomezia. The shirt that's a blouse, in red, far right, with soft full sleeves, soft collar . . . see the way it just falls open? No collarband is why . . . and the lightness of the fabric, a new silky fiber called Chinon. Vogue Pattern 8710. Chinon, from Beaunit. All at Altman's; Sakowitz; Frost Bros. Hair, Maury Hopson. Fashion details and accessories, next to last page. Pattern details, 166.




VOGUE PATTERN 8749A

VOGUE PATTERN 8655



All-out charm the sleepers



The charm of a soft, deep flounce rippling across the bodice, above—a pale coral-nightdress that you wrap yourself into and tie in back. By Stan Herman for Youthcraft, of Dacron VIII (Alluressa by Klopman Mills). About \$34. At Saks Fifth Avenue; Garfinckel's; Sakowitz; I. Magnin.

So pretty, we wanted it on sight, left—the tiniest bed jacket with little flutter edgings, to tie over a long, clingy, matching thin-strapped lilac gown. By John Kloss for Cira, of Antron nylon (Sherril Knits fabric). About \$35. Late March, at Saks Fifth Avenue; Swanson's; I. Magnin.

VOGUE PATTERNS



VOGUE PATTERN 8710



VOGUE PATTERN 8749B

THE TOPS

The new, smaller sweater




Rounding the bosom, the hip, this page, above: a wonderful long, narrow T-shirt of a sweater in écreu wool, dashes of navy . . . pretty little collar-bone-baring neck (to wrap a scarf above!). By Dorothee Bis. Top, about \$56; the matching wool skirt, about \$56. Both at Bloomingdale's; Claire Pearone; Lou Lattimore. **Sweater set, this page, left, from the Queen of Sweaters—Sonia Rykiel's small, soft collectibles:** natural ribbed mohair cardigan, about \$115; wool-and-angora pull, about \$70; wool jersey slit-front skirt, about \$125. At Bloomingdale's; Ultimo; Country Club Fashions. **Stripes round the body, opposite, far right:** navy-and-white sweater set with one good look already put together—we've wrapped the waist, and the white knit pants are part of package. Gino Paoli, of polyester knit; about \$120. Bonwit Teller; Gus Mayer; Liberty House, Calif.; Nordstrom. **The wearing of sweaters at night, opposite, right:** Blassport's short-sleeved black cardigan and small, bare pull . . . to wrap in scarlet over a red satin mid-calf skirt. Sweater set, of wool and acrylic: cardigan, about \$40; pull, about \$28. Dacron skirt, about \$76. At Bloomingdale's; Marshall Field; I. Magnin. Both pages: hair, Maury Hopson; accessories, next to last page.





THE TOPS

The way you
wear a
sweater today



Your all-around jacket, far left: the ribbed beige cardigan that pulls together a hundred casual looks . . . here, as a sweater-set suit with matching knit skirt and soft-tie blouse. By Damon Sport. Cardigan (about \$34) and skirt (about \$24) of acrylic and nylon. Blouse of polyester and cotton (Ameritex fabric), about \$30. Turnout, at Garfinckel's; Kaufmann's; **The short-sleeved cashmere cardigan, near left**—the long skinny one you buy as a total look with a natural Honan shirtdress, and use nonstop as a little extra coat (ideal for warmer weather when this much cover is just what you're looking for . . . and hardest to find). By Chester Weinberg. Dress (Lafitte silk) and matching cardigan, about \$315. At Bonwit Teller; Balliet's; Sakowitz; Joseph Magnin. **The two-piece ivory knit dress, right,** with a soft little blouson top—a new T-shirt in your life! (Very pretty to show a bit of lacy camisole at the neck.) By Frances Henaghan, of Trevira Star (Soptra Fabrics); about \$70. End of March, Lord & Taylor; Lillie Rubin-South and West; Neusteters; Bullock's. Both pages: hair by Maury Hopson; makeup by Sandra of Kenneth; accessories, next to last page.

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"He had wordlessly seized her and spun her with him around the yellow gymnasium and though she had started coughing . . .

TENNESSEE WILLIAMS

[Continued from page 124]

denly made up its mind and started moving. It moved now over the Langan & Taylor Storage. A nude young bather it was. An innocent white sky-lounger had taken off clothes and become a body that floats. And I shall, too. Or am already floating. Floating. The power of anarchy moves me. I have both legs. No accident has deprived me of forward motion. If chance is blind, it is still not set against me. And so I move. Past Langan & Taylor Storage and Hartwig's Beauty Salon. Past the doctor's suggestion, Go slowly and you'll go far. I am looking for something. But that means hesitation and I can't wait. He didn't and lost his legs. I still have mine and they're bearing me forward. I want, and will have, the banner that he let go of. The first that I see. Desire is. Wearing apparel. See and have on, that quickly. The white sky-lounger, capricious runner in heaven, has dropped a red dress somewhere. For me to put on and become her eternal sister. Oh, where? Not far off, Anna! The window is blazing with it already. Across the avenue, yes! In Paris Designs! The window is blazing with it. Correct as a go sign. Grab it!

She couldn't speak for a minute, her throat was too full of breathlessness—or breath.

I want that dress, she panted, the red one displayed in the window!

Very well, Miss.

I haven't much time, please hurry! I'm doing my best. It's a little bit difficult getting things out of the window.

Then let me do it!

That won't be necessary, the woman said coldly.

She now had the flag and was gingerly folding it up.

Her hands were grey. They were alien to the fabric as mice to roses. Their touch would wither it, dampen it, smother its flame.

Anna snatched the silk from her.

Don't wrap it up, Madam! I want to put it on now!

The woman fell back as if cold water had drenched her.

But this is red silk, a dress for the evening, Miss!

I realized that but I want to put it on now! Where is your dressing-room?

Here, but—

Anna swept by her and plunged into the dim closet. The dress was all wine and roses flung

onto her body.

Take by surprise and the world gives up resistance.

She paid the woman.

The blowing street took part in her celebration. She moved, she moved, in a glorious banner wrapped, the red part of a flag!

It flashed, it flashed. It billowed against her fingers. Her body surged forward. A capital ship with cannon. Boom. On the far horizon. Boom. White smoke is holy. Nobody understands it. It goes on, on, without the world's understanding. Red is holy. Nobody understands it. It goes on, on without the world's understanding. Flags are holy but nobody understands them. Flags go on without the world's understanding. Boom. Goes on without the world's understanding. The heart can't wait. Revolts without understanding. Boom. Goes on. Without the world's understanding. . . .

The red silk raised and lowered beneath her with power, the effortless power of wings that bore her forward. Into the brilliant new morning. No plan. No waiting. She moved without a direction. Direction was unimportant. The world was lost. She felt it slipping behind her, a long way back. There was only Mr. Mason still in view. But even he was beginning to fall back now. Could not keep up his paunchy satyr pursuit. When young he could run. That season he first appeared at Famous-Barr, he was just out of college. He moved with a spring, was jaunty, inclined to jokes. The cloves on his breath were exciting. His manicured fingers were just removed from a fireplace. In locker-room blackness they might have been like Guy's, exploring, demanding, creating life in the blood. But the lights were never turned out in the bargain basement, and that one time they went to the Loew's State theatre, his fingers had not ventured beyond her knee. The bus going home had been so everlasting. They ran out of talk and a self-conscious coldness developed. Before they reached the place where she got off, they were strangers. Her throat was so tight that she had distrusted her voice. At the door he had said, Well, this has been nice, Miss Kimball. And she, unable to open her mouth or her heart had flung herself sobbing, not on the bed but on the floor—as soon as she heard his feet going down the steps. . . . The next day he had been jollier than ever. But with a difference. Why pretend? There

is failure with people. And that is why some people become so savage and tear at life and leave it in shreds and tatters. Because in gentleness there is failure so often. If you can't whisper, then it is wise to shout. Better to have it broken and violated but still in your clasp than never to have at all. In the end perhaps they understand more than you think and some remember and there is a fleshless reunion. . . .

He'd worn not well in the five years that had followed. When things don't change, their sameness becomes an accretion. That is why all society puts on flesh. Succumbs to the cubicles and begins to fill them. The bargain basement had put fat on Mr. Mason. The change boxes took his youth and gave him quarters. Some other girl now was employed at counter seven. Well, let her have it, the Pepperell and percale, and Mr. Mason. And give her the scissors, give her the spool of tape. She would have assurance. A competent Miss she would be. She would cut through cloth with the long, sure stroke of an oarsman. As I cut now through the novel brilliance of morning! I, I am the red silk part of a flag! Let nobody stop me till I have—

She had become a little disoriented. Before her stood a gigantic equestrian statue. Her chin just reached the top of the granite pediment. There were the hooves on the level with her eyes. It looked as though the horse was about to step on her. Her eyes traveled upwards to study the towering figure. All green it had turned with an ancient, mossy greenness. It bore a shield and elevated a sword. The look was fierce and compelling. Who was this stranger, this menacing giant on horseback? Her eyes descended to gaze at the inscription. *Saint Louis* it said. Ah, yes, the name of the city. No wonder she felt so breathless. She had climbed to the highest point in the park, and now if she turned to look in the other direction, all of the city named for this ruthless horseman would stretch underneath, to the east as far as the river. She would not turn. The city had never pleased her. The terrible horseman over the heads of people was image enough of what she felt in the city. Her hope had died in a basement of this city. Her faith had died in one of its smug churches. Her love had not survived a journey across it. She would not turn to face the sprawling city. Instead she would move across to that public foun-

... and tasted the hot, metallic flavor of blood, he had not let her go"

tain. No longer swiftly. What am I dragging behind me? Twenty-eight years and all those institutions. . . .

Now here is the fountain. But, no, it isn't a fountain. It is a shallow cement bowl for sparrows. But even sparrows have found it a false invitation. The bowl is dry. It contains a few oak leaves disintegrating. And all this green. I wasn't prepared for green. The green has to be taken gently. Not swallowed but sipped the way birds do water if bowls aren't dry. But all at once in a gulf of green too quickly! All men have known, adventurers and pilgrims, that green is the stuff that sweeps you down and under. Cannot be trusted, is eager to overwhelm you. A butterfly boat that a child lets go in the dusk is safer than I in the middle of this green breaking. Go slowly now. The earth is still horizontal. But awfully

windy. There's too much sky to let go of and too much to keep. But friendlier than this avalanche of green. Now, where has she gone, that amiable young sky pilgrim, that innocent nude without any avoirdupois? Oh, yes, I see her. A long way off to the left. She has made good progress! And I? I've come to the—

No. Sit down on that bench over there till my breath comes back. This pain reminds me of school inoculations. . . .

Close to the one where the birds were disappointed, Anna herself was all at once a fountain. The foam of a scarlet ocean crossed her lips. Oh, oh. The ocean the butterfly boat is a voyager on. . . .

The green of leaves, the scarlet ocean of blood, together they wash and break on the deathless blue. It makes a flag—but nobody understands it. . . . ▽

"Women learn as children to tell lies"

HOW A MALE DOCTOR DIAGNOSES YOU

(Continued from page 135)

The most common is hypertension—a significant degree of high blood pressure. It is superficially asymptomatic and can only be identified when the patient's blood pressure is taken, even though its eventual side effects may be disastrous. In routine examinations breast masses are sometimes detected while a cure is still possible. Obesity is all too apparent, but the multiple patterns of blood fats or lipids are not. Without a blood-chemistry analysis, high levels of cholesterol and triglycerides—which can lead to arteriosclerotic heart problems—remain a hidden threat to good health. Dr. Falk measures the levels of these even in young patients, and the evidence now points to the fact that diet and/or medication can successfully lower them.

Dr. Hutschnecker, who gave us the "non-assembly line" statement on page 135 because he is a psychotherapist as well as a former internist, strikes a little closer to heart and head rather than bone. "Personality structure," he said, "is more decisive than the difference in sex"; but given similar male and female personalities, he finds the cautious, guarded, self-defending woman easier to deal with than her male equivalent: "Maybe it's

because I generally can establish a rapport; getting along is the basis for any meaningful dialogue or successful psychotherapy. The basic criterion in the relationship is what motivated her to come—did she want to and how badly? was she sent? and if so by whom—her family physician or a trusted friend? was it a last resort?

The voluntary patient knows the necessity of talking; she's willing and ready to and does. The "sent patient" comes with some sense of ease but often with a considerably guarded outlook; she assesses and judges the doctor and that judgment inevitably determines how much she will reveal. Some women have developed such strong defenses of intellectualism or denial that pathetically they cannot do more than discuss the tip of the iceberg while the bigger part remains in the unconscious.

Do women lie? Although the question was a deadeye, Dr. Hutschnecker's first laughing reaction was, "They learn it as children." More to the point, he acknowledges that many women conceal the reason for their first visit to a psychotherapist not simply because they feel lost and uneasy, they must test a new unfamiliar territory. But they all assess the doctor as a man. Is he passive? aggressive? or secure? Will he understand me? like me? appreciate me? All need kindness and require patience. "It is important to choose carefully the

(Continued on page 168)

Do you hate being a traveling washing machine?



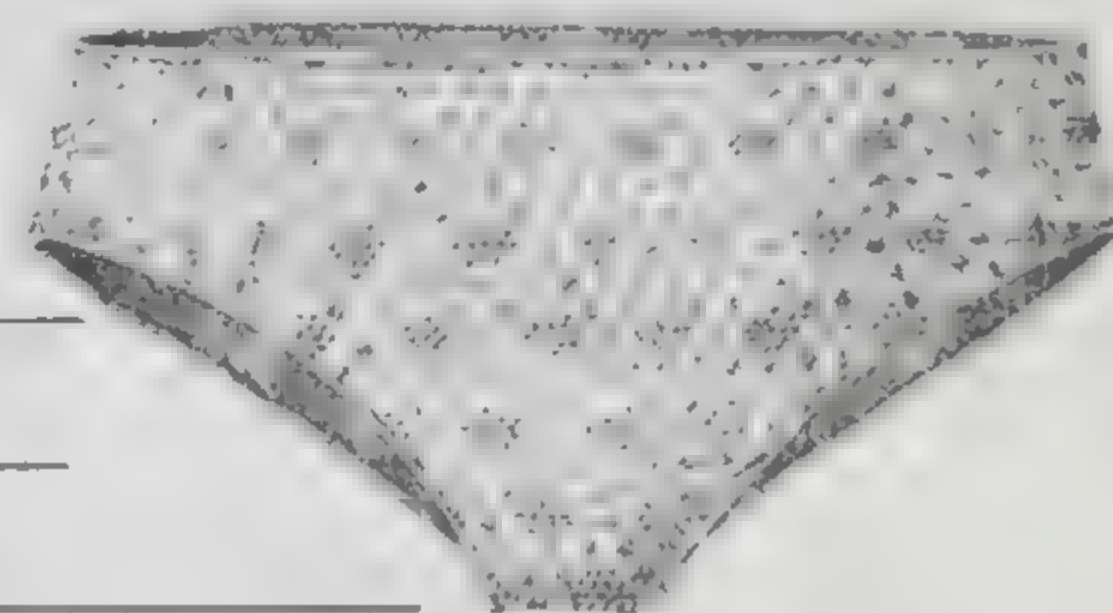
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"Younger men give so much; they make fewer demands. They seem aware of the importance of emotional equality"

YOUNGER MEN

(Continued from page 125)

is allowed to be sexually free doesn't mean it's the end of all our problems. Matter of fact, the new-age freedom in sexuality has ushered in a whole new set of neuroses.

So if the older woman isn't "old" and the younger man isn't "young," then what are they and why are they together? Apparently it has to do with what the "new woman" needs in a man. Some have gone through the pain and slavery of "tuned-out" husbands or opportunistic "live-in" boyfriends and come to grips with the fact that a younger man has none of the thirty- or forty-year-old's hang-ups. A younger man doesn't know from *machismo* and Tarzan techniques of "slaying" women. One "older" woman explained her "younger interest" to me: "David is young enough to have seen the women around him becoming individuals. He saw them as 'people' and not just mommies or sisters or threats to his masculinity. He lets me be me and respects my way of life. No questions or brutal encounters." But what's a relationship without a few brutal encounters or tearful question-and-

answer periods?

Most of the "older" women I spoke to seem to agree that the younger man of today is less involved with role- or game-playing. They also give the woman enough elbow room for her to feel in command of herself but not totally in charge of the situation. "I find older men such a drain. So self-involved and hateful of most women. Of course, I'm generalizing, but even the ones who say 'I-believe-in-strong-women-and-women-who-do-their-own-thing' are liars. Try doing your own thing on some older men, and they end up leaving you alone with 'your own thing,' saying it was too competitive. Younger men give so much; they make fewer demands. They seem to be so aware of the importance of emotional equality. I stroke him, he strokes me, and no one feels like they are being used or abused." This may be true. She pays for the groceries and he ends up delivering them—since that has been his job at the corner A&P.

Naturally we all know that when a thirty-three-year-old woman finds a new "hip" *joie de vivre* in a twenty-three-year-old man she may be making up for all those limp years in the sack.

After all, everyone assumes that all "young men" have bodies carved by Michelangelo to say nothing of their "insatiable sexual desires." There's nothing wrong with that, since five years ago many women didn't know that they could have two kinds of orgasm let alone an orgasm at all. And though some of them even tried to "experiment" with their older male partners, some found their men too potently pooped to pop. So an "older woman" may look upon a younger man as always ready and willing. And as far as a new dog teaching an old dog new tricks . . . both can learn a lot from each other and even make up some new routines between them. There are no professor/student categories in these revamped younger men/older women situations.

Another sexual side to these age-gapped couples is that there needn't be sex at all. For some reason, today's "involved" younger men no longer have to come on like "hot studs," "jive gigolos," "Midnight Cowboys," or "prime filets." He can even tell the woman—minus all guilt—that he's not in the mood; and instead of her breaking the dishes over his head or slitting her wrists in Shelley Winters wrath, she reacts

with total understanding and sympathy. (After all, how many times did she have to "put out" for a man and not be the least bit interested?) There are even a few sexless extremes in this younger man/older woman regime. One famous fading actress (but with energy to charge the entire complex of Con Edison generators and Big Allis) claims she has a young poet living with her only as a roommate.

"Well, why not? He's smart, quick, considerate; and frankly I'd rather grow old with him around the house than with some doting old maid or old stumbling tubercular husband who doesn't realize that I may be too old and tubercular too to deal with our survival. And worse, with a husband, I'd have little left to say to him. I like conversation filled with new material and a younger man can give me that. Young men definitely keep my mind elastic, and at my age there's not much left in my body that can stand any kind of workout. By the way, I'm convinced it's Mae West's interest in young men that has kept her in such top shape all these years. It's not decadent. It's diviine." What about sex? "Look, sex comes and goes; but a per-

(Continued on page 166)

"Fortunate followers pushed in a puddle or pinched on the face by the Guru are considered near saints"

GURU MAHARAJ JI

(Continued from page 120)

from eighteen to twenty-two. The eldest, Bal Bhagwan Ji, is considered second in the divine pecking order only to the Guru himself and performs most of the behind-the-scenes decision-making in the Divine Light Mission.

Guru Maharaj Ji lives a life of royalty on a scale with King Farouk, whose younger pictures he more than slightly resembles. His devotees live in large houses called ashrams, and they tremble with joy at the thought of seeing him in the flesh. When they do, divine protocol calls for them to instantly kiss his feet. Cleaning the bathroom that the Guru will use is one of the holiest functions in the Divine Light Mission, and those followers fortunate enough to have been pushed into a puddle, dragged on a motorcycle, or pinched in the face by the Guru—three types of affection he is fond of bestowing—are considered near-saints.

The young Messiah has perfected a series of ancient Yoga techniques which he reveals to his flock in an elaborate initiation

rite called "The Knowledge." His followers claim that the resultant inner peace is as instantaneous as broiling a hot dog on a radar range, and the attendant vernacular is as mysterious-sounding as the latest miracle ingredient in an underarm deodorant. The only deterrent to this tranquillity is the human mind, which the Divine Light Mission members regard as "the devil." When the devil intrudes, say, by challenging the blind adulation which must accompany the total obeisance to Guru Maharaj Ji, devotees must meditate on "The Knowledge" until the doubt dissipates. Divine Light Mission regimen allows for few doubting moments; ashram apostles must work sixteen-hour days raising money for the Guru and propagating his faith.

Guru Maharaj Ji's soapbox is constructed largely of Christian timber for the American version of his revival, a far cry from his Hindu roots where the concept of monotheistic evangelism is alien. But in his formative years he attended a Catholic school in his hometown of Hardwar, India; hence his eschatological dooms-

dayism leaves as little to the imagination as a Roman Catholic catechism. "I foresee the time when millions of people will line up weeping for The Knowledge, and there will be none to be had," predicts Davis. "Guru Maharaj Ji says we must seek him out now, before the gnashing of teeth. Soon there will be a great wash over the whole world, and the only survivors will be those who have acknowledged him as God."

Yet this Guru is nothing if not expedient; and where Old Testament conflicts with New, it's as if Christ remained in the sepulcher. "This is not the age to turn the other cheek," warns Davis. "This savior will not be crucified." Pat Haley, a Detroit underground newspaper reporter, has a permanent plastic plate over his crushed skull and several garish scars on his face in case he should ever again forget that message. Early last August, Haley indulged in some guerrilla theater by throwing a shaving-cream pie in the Guru's face. One week later, he was bludgeoned with a blackjack to within an inch of his life by two devotees. The Divine Light Mission at first denied that the

assailants were true devotees and said it had expelled them from the organization. A tinge of Watergate emerged, however, when Davis later admitted that the would-be murderers were in fact high-ranking devotees. One is a Mahatma, the equivalent to an archbishop, the other is considered the reincarnation of St. Peter. Both are still very much in the Guru's good graces.

"Holiness is a matter of interpretation," admits Ranhan Chadha, a top-ranking Divine Light Mission official from India. "In India there are gurus who have led their followers into full-scale war. And once you become a devotee of Guru Maharaj Ji, you become a fanatic." The point was driven home when this reporter confronted a devotee with the observation that the Guru's actions make him seem like a divine juvenile delinquent. "Only the mind says the Detroit incident is strange," the devotee replied. "We must unquestioningly do whatever Guru Maharaj Ji tells us. If he told me to slit your throat, I would do so in an instant." And hell hath no fury like a teen-age god scorned. ▽

Living in London now

—taking hardship with grace and spirit

Electricity goes like this: some people (shops, hairdressers) have half days, mornings one week, afternoons the next; others (offices, factories) have Mon/Tues/Wed or Thurs/Fri/Sat. Others have no problems at all, especially if they stay at home. . . . In the icy art schools models have gone on strike and into clothes. . . . London is not the same country as England: Yorkshire is magnificently nineteenth century with snuff mills running on waterpower. In East Anglia, a Mr. Potter has harnessed a Burrell steam engine (feeds on wood, coke, anything) to power his factory.

Up at the Cabinet Office in Lord Rothschild's Think Tank (L. R. is director general of the Central Policy Review Staff), his staff, all sixteen, are allowed electric light on their nonelectric days if they are considering essential questions. If they suddenly start thinking about less vital things, they are on their honor to switch off. The second-in-command has already fallen down the stairs and hurt his shoulder; it is not known if he was in the dark at the time. . . . Ernest Marples, Minister of Transport ten years back, has reappeared as chairman of the PEST Energy Action Group. He is searching for other kinds of power and in every post receives ideas from the mad and brilliant on the harnessing of sun, wind, tide, and chicken manure (which one man in Devon has for many years successfully driven his car on). . . . Any minute now the gardens of England will be thick with windmills.

Privately, people are O.K. Lights get turned off, heating turned down, but dining by candlelight is flattering. (Does absolute candlepower flatter absolutely?) They buy rather chic enameled stoves in colors like African Violet and burn smokeless coal or woodchips or anyone to hand. . . . People wear string vests and three pairs of tights, layers of silk and cashmere, undercoats, overcoats, and, if the weather declines, in-between coats, too. . . . Some people buy their own generators. Quentin

Crewe, who had the foresight to do so pre-crisis, thinks the country likes it: "The poor love it because they think it hits the rich, and the rich love it because they think it puts the poor in their place. Everyone is terribly smug."

The great cry now, and a little late, is self-sufficiency. . . . There are gurus of hen, cow, wheat, sheep, compost, and vegetable growing. . . . In the *The Sunday Times* Caroline Conran and Michael Bateman run a self-sufficiency column and you can almost hear the patter of well-shod feet as they rush to the shires to practice.

Who is saving what is sometimes difficult to see, but if everyone obeyed their televisions and switched off at one go, then, says the CEEGB (Central Electricity Generating Board), the National Grid might blow a fuse.

In the city: The Stock Exchange and the Bank of England are exempt from cuts. So are computers. But since most people keep their computers in the basement, they can't see what they are saying—candles, paraffin, gas, all melt the tapes. . . . Bankers are known to be sitting muffled in woollies worn over pinstripes, making decisions by the light of candelabra, but refuse to be photographed or even mentioned. The mystery thickens. . . . At Previews International, the theatrical producers, it was very dark: "It is the little offices which will be hit the hardest. It's all very well for you in the big offices; you can huddle up together, but Brian Alexander and I can't, and my secretary's gone home," said Colin Tennant on the eve of departing for Mustique in the Grenadines. Lord Hesketh said nothing at all. He had already left for Rio where there are no petrol problems for his racing cars.

Out in the streets driving is difficult. Lights are so low pedestrians are almost invisible; there's a foggy Sherlock Holmes atmosphere about. . . . In the art world, gloom comes and goes. For morning sales Sotheby's can see, with their galleries lit overhead by natural grey, but their after-

noon sales and some viewing must be by candle and gas. . . . Christie's seemed rather pleased; they have a generator.

Hairdressers are being particularly ingenious, needs must. A man in Bletchley went mad on New Year's Eve, used all his hairdryers and was fined £50, which he thought better than the wrath of his clientele. . . . In Central London things are different. Michael of Michaeljohn has two salons, Albemarle Street for women, Carlos Place for men. So such clients as Gayle Hunnicutt are being whisked to Carlos Place when the electricity is there. Otherwise, there's cutting and combing out by candlelight. . . . "Who needs electricity?" says Aldo at The Cadogan Club. "We have these grandmother's curling tongs with a methylated spirits burner. And car batteries for Carmen rollers." The rollers are connected via the car lighter: "Maybe when all this is over we can sell the batteries for use in cars." On their nonelectric afternoons, the darkness flickers with gas, candlelight, car headlights attached to further batteries. "We probably take even more trouble now in case the clients get upset." Far from it, some are even coming in more often.

Shops cope. There are signs of the times: In Grafton Street, "The Lights May Go Out but the Show Goes On"; in Maddox Street and Kings Road, "We Will Serve You by Manpower, Candlepower, and Willpower." . . . In Burlington Arcade shops, there is cashmere by candlelight, James Drew silk shirts by torchlight; and at Demas, the Victorian and Edwardian jewelers, rosy glass oil lamps and candles in Wedgwood candlesticks. . . . At Burberrys, assistants wear white summer suits and loiter palely. . . . At Harvey Nichols, they wear overcoats and no one can tell who's buying and who's selling.

At Liberty's, gas lamps everywhere, quite in keeping with their turn-of-the-century Tudor charm: "They don't seem to mind if they can't see the color; they just say is it blue or green, and

buy and buy." Even in the darkest corners of the basement Oriental-carpet department, trade is dizzy. . . . At Hatchards bookstore, the basement is even more Stygian; upstairs and downstairs by the light of gas, customers pore over Malcolm Muggeridge's *The Infernal Grove*, Cecil Beaton's *The Strenuous Years 1948-1955*, and Emanuel Shinwell's *I've Lived Through It All*. . . . At the Chelsea Cobbler, there's a large wicker basket of woolly slippers in country greys and browns. . . . At Elizabeth Arden, they have their own generator. Ditto, Biba, boosted with a little gas and making little difference in their usual Déco darkness.

Clothes designers have difficulties, but keep up. At Bill Gibb, Kate Franklin reported: "It's just like Pickwick. At the factory we're just about level-pegging and the girls take work home to finish. At the showroom, well, we've oil heaters, candles, gas; and at four o'clock we go screaming down to the pub." . . . Ossie Clark was doing all right, in chaos. He had just moved to his new studio on the ground floor of David Hockney's Bayswater house where he's working while Hockney spends a year working in Paris. Happy Hockney. Ossie wore thickest tweed and fur while adjusting a chiffon flowered frock from his new collection for Quorum; this includes jumpsuits, too—for insulation?

Entertainment, apart from the telly going off at 10:30 P.M. is exempt. . . . Cinemas are chilly but working. . . . Theaters, ditto. . . . The poor dancers of the Royal Ballet at Covent Garden have problems getting their muscles working properly. . . . Still it's not so bad. A true British spokesman, Joyce Grenfell said: "I've no complaints. I walk more and more; I'm a natural walker and I'm a natural optimist. I think it brings out spiritual resources—people haven't been practicing this lately."

All we need do now is wait for spring and a letter to *The Times*: "Dear Sir, I have seen my first train/electric light/oil tanker."▽

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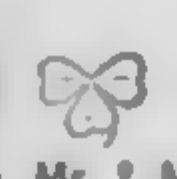
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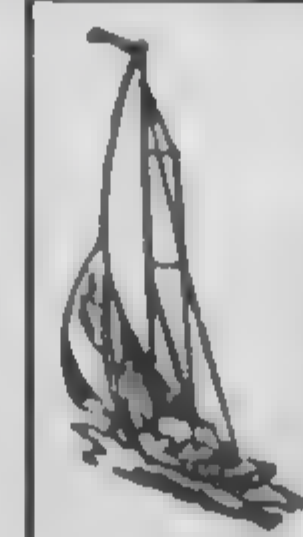
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"I'm convinced it's Mae West's interest in young men that has kept her in top shape. It's not decadent. It's divine"

THE YOUNGER MAN

(Continued from page 160)

son's spirit needs youthful injections and ego massage often. Even hormones don't work as well as a young man."

Okay. So it keeps you young, spry, and sky high to be with a younger guy. However—bottom line—all of these affairs seem to have a short life-span. Probably because the younger man—even with all his "specialness" and mind-boggling maturity—is still going to go through his changes,

and likewise the older woman (life does not stop at menopause). So, on the basis of personal growth, these relationships seemed doomed (all my luck to Merle Oberon, Pamela Mason, and June Lockhart and their juveniles); yet that may be the very reason for some of them to flourish: the fact that both people are trying out a novel situation (it's a lot cheaper than flying to Rome for a Latin lovin' weekend), finding out about themselves and each other. It's an attractive set-up since both may lack any kind of permanent commitment.

There's also the precarious quality in these relationships of

treading water in the sea of a superficial involvement. Some people thrive on danger or thrills. They figure once everything becomes a pattern and familiarity sets in, so does suffocation.

Perhaps it's also necessary for some older women and younger men to live out their fantasies. How else would so many forty-five-year-old women have tried smoking pot shamelessly for the first time? (They would have turned down such an offer from their teen-age daughters and even laughed off a joke "toke" from their husbands' lawyers in the country-club lounge.) How else would certain twenty-five-year-

old young men have dismissed that idea of never trusting anyone over thirty? Sure, these relationships can be analyzed as destructive "exercises in self-denial" and mere time teasers but never time wasters.

Actually, all relationships should lead to the same end result. Today more women are realizing that being with whoever shakes you up, gets you going, and keeps you on the path of becoming yourself is all that matters; and that person is hard enough to find without having to hassle over his blood type, sex, height, weight, and vintage year of birth. ▽

"I'm not an ogre. I'm very easily hurt. I spend a lot of time crying by myself, but I do get things done"

LUCILLE BALL

(Continued from page 121)

for, in the twenty years that have passed since Patrick Dennis wrote his ribald novel of a far-out auntie and her not-so-innocent nephew, the American social climate has changed radically. *Mame* today is no shocker.

Lucy sees the movie as a "woman's picture." She "had to speak out and get my way a little," during the filming; but the girl who nattered her way through chorus lines and radio serials, posed for cigarette ads and displayed her legs in leggy movies, married a Cuban bongo-playing bandleader, and finally cracked up a million Americans as that wise-mouthed housewife in the unsteady hold-button patterns of early television made sure that the part of Beauregard was "built up a little so some nice man would take it." The nice man was Robert Preston. Beauregard/Preston is Lucy's Rhett Butler; she wants to give women

moviegoers some romance.

Lucy's own nice man, husband Gary Morton, is "even tempered and marvelous," a Sagittarian whose equanimity suits her sunny but born-to-rule Leo nature better than the "down" psychology of her Pisces former husband of twenty years, Desi Arnaz. (She maintains that the two fish chasing each other in the Pisces symbol are actually vying to be "on the bottom . . . down . . . where it hurts.") Lucy prizes Gary's moderation. "I hate too many possessions, all the presents you don't need. There are so many things we should be doing for other people . . . and when we really needed things we didn't get them. Now, too much of anything bothers me."

With the three-year production *Mame* behind her, Lucy can enjoy with Gary her "moderate life" (the family does have 25,000 feet of home movies that took eight hours to cut with expert help), hopping among three places: the Beverly Hills house, a house in Palm Springs, and a "mess of condominiums" in Snowmass, a community near

Aspen, Colorado, where Lucy nearly met her death when another skier ran into her on the slopes.

Lucy takes an-all-for-the-best view of the accident now, with good reason: Because she had just eaten a meal, the doctors had to wait until hours later to administer an anesthetic and set her broken leg. As a result of the delay, her leg was not set on the spot but at a large hospital where it was discovered that her bone marrow had been deteriorating as the result of lengthy cortisone medication for bursitis.

The hormones and other therapy used to correct this bone-marrow condition have revitalized Lucy's entire body—including her eyes, her feminine cycles. The broken leg has meant only cross-country skiing for Lucy now, no more horseback riding, tennis, or motorcycles ("No, Steve McQueen and I have never ridden together, though he's passed me once or twice. . . ."); but at an age between sixty-one and sixty-five (choose your source), Lucille Ball has the song-and-dance stamina of a young-

ster.

Dancing, singing (though singing "frightens" her), acting, running her own show, Lucy is not only ubiquitous but tireless. "I'm never going to stop working, and now that the kids are launched and Gare doesn't need money, 'cause he's so rich, I won't cry anymore. I cried for so many years . . . every time it was time to close the show. I couldn't stand the thought of the group's breaking up. . . . Now I'll be able to keep our small company together. I've grown accustomed to those who think I'm an ogre. And it's not true. I'm very easily hurt. I spend a lot of time crying by myself, but I do get things done."

Lucy's lower lip had crumpled into a pout; her forehead was folded into a frown; petulance dripped from that wide-angle mouth. The grimalkin matriarch so feared by underlings became a gentle mother lion; then, a certain steely glint showed beneath the beaded lashes, and once again Lucille Ball was replaying Lucy Ricardo, pseudo-sad, not quite innocent, waiting—as usual—to be caught in the act. ▽

LIVING SUPERBLY . . .

(Continued from page 132)

of fabric in the house was designed and made especially for it. The silks for wall-coverings and curtains in each of the salons have embroidery based on the

architectural motifs in that particular room; these were designed by Mr. Rybar, hand-woven in Italy or France, for this house alone.

Now, the two lives of the house mingle enchantingly. Superb modern paintings and sculptures co-exist with the beautifully restored woodwork and bas-reliefs, the Savonnerie carpets and furniture of Versailles quality.

Rooms that are not *classées* often have daring innovations: in the library, a stainless-steel floor, cocoa suede walls and real tortoiseshell bookcases; in Mme. Schlumberger's bedroom, a solid-silver mantelpiece, wall-coverings and curtains of silver-threaded caramel silk. . . . And in the basement is an ultra-modern, chrome-and-neon discothèque with the latest lighting and

sound systems. The dance-floor has colored oils imprisoned between the plastic sheets, lit from below; as the music plays and the dancers move, the floor changes color. . . . One admiring guest said: "Under all the tradition is the jazziest nightclub in Paris."

What has been revived is not just the fabric the body of the house, but its spirit. The two lives are really one. ▽

ACCESSORY DETAILS

Page 86: Earrings by M & J Savitt. Bracelet by Trifari.

Page 87 (left): Earrings by Napier. Herbert Levine sandals.

Page 87 (right): Sunglasses: A.A. Sustain, at Saks Fifth Avenue. Sandals by Arsho for Margaret Jerrold at Shoe Biz, Henri Bendel.

Page 88: Necklace: Puig Doria, at Amulets & Talismans.

Page 90: Watch by Sutton Time, at Bloomingdale's. Bracelets: (left arm) by Design Jewels International. Twisted bracelet (right arm), at Bergdorf Goodman. Belt by French Belt. Manon bag.

Page 91: Navy basque beret by Veumont, at Bloomingdale's. Bracelets by Eva Graham for Graco Imports.

Page 92 (left): Bottega Veneta bag. Scarf wrapped at waist, by Echo Scarfs. Bracelet: Bergdorf Goodman. David Evins shoes.

Page 92 (right): Bag: Saint Laurent Rive Gauche. Belt: Elegant, at Saks Fifth Avenue. Bracelets by Superior Chain & Jewellery. Herbert Levine shoes.

Page 93: Bracelet: Eva Graham for Graco Imports. Bottega Veneta bag. Shoes by Campione, at Bloomingdale's.

Page 94 (left): Round-the-Clock tights, at Bloomingdale's.

Page 94 (right): K.J.L. earrings. Karl Lagerfeld for Chloë scarf. Hansen Knits gloves. Lanvin Boutique trousers.

Page 95: Top: Berkshire tights, at Altman's; Carson Pirie Scott. Bottom left: Hane's knee highs, at Bergdorf

Goodman; Halle's; Bullock's. Bottom center: Burlington tights of Monville Fibers by Monsanto, at Abraham & Straus. Bottom left: Christian Dior tights, at Bergdorf Goodman.

Page 97: Shirt by Pancaldi Lunelli for Al B. Arden. Sweater by Korrigan, at Jax.

Page 98: Top right: Bracelets by Red Cobra. Bottom left: Donald Stannard earrings. White coral necklace by Design Jewels International, at Bergdorf Goodman. Bracelets: M&J Savitt and Alwand Vahan Jewelry. Bottom right: Polcini earrings, at Saks Fifth Avenue.

Page 99 (bottom left): Donald Stannard earrings. Golden and rhinestone twisted bangles by Cadoro, at Saks Fifth Avenue. Other bangles: Trifari.

Page 99 (right): Long-sleeve white knit sweater by Company 5. Necklace by Design Jewels International, at Bonwit Teller.

Page 102 (top): Elsa Peretti necklace. Yves St. Laurent sandal.

Page 102 (bottom): White rope in hand by Karl Lagerfeld for Chloë. Yves St. Laurent sandal.

Page 103: Marvella earrings at Lord & Taylor.

Page 106 (lower left): Herbert Levine sandals.

Page 107 (left): Scarf by Doro.

Page 144: Earrings by Eisenberg Ice. Marvella necklace of tiny pink "pearls," at Bloomingdale's. Slippers by Fernando Sanchez.

Page 145: Earrings by Eisenberg Ice. Necklace by De Bare Saunders.

Page 146: 1. Earrings by Robin Kahn. Bruce Keiser necklace. Scarf by Geoffrey Beene for Jewelcase. 2. Earrings and necklace by Jules van Rouge for Hattie Carnegie. 3. Hat: Don Anderson for Scheer Brothers. 4. Black veiling by A. Brod. Clip by William de Lillo.

Page 147: Far left: Don Anderson hat for Scheer Brothers. Cadoro necklace. Left: Scarf by Karl Lagerfeld for Chloë, at Saks Fifth Avenue. Round-the-Clock tights. Sandals by David Evins. 6. Necklace and belt by Celia Sebiri. 7. Hat: Don Anderson for Scheer Brothers. 8. Scarf by Karl Lagerfeld for Chloë, at Saks Fifth Avenue. Watch by Bottega Veneta.

Page 148: 1. Ivory satin quilt by Léron. 2. Glasses, at Meyrowitz. Polka dot scarf around waist, at Henri Bendel. Pants by Schnell Sports for Ernst Strauss. 3. Necklace by Bruce Keiser.

Page 149: 4. Slippers by Fernando Sanchez. 5. and 7. Robe by Royal Robes, at Bonwit Teller.

Page 150: Earrings by Polcini.

Page 151 (upper): Earrings by Jules van Rouge for Hattie Carnegie. Ring by Trifari.

Page 152 (lower left): Clip by Judith Leiber. Clutch from Bottega Veneta.

Page 152 (right): Hat by Don Anderson for Scheer Brothers, at Lord & Taylor. Scarf around hat by Echo Scarfs. Flower pin by Helen Bransford. Pants by Réal of Paris.

Page 153 (left): Hat by Don Anderson for Scheer Brothers, at Lord & Taylor. Scarf around hat by Echo Scarfs. Pin by Judith Leiber. Celia Sebiri necklace used as a bracelet. Clutch by Coach Leatherware. Pants at Saint Laurent Rive Gauche.

Page 153 (upper right): Aurea Jewellery Creations chain. Beads by Design Jewels International. Bottega Veneta scarf around waist. Clips at waist by Judith Leiber.

Page 154 (lower left): Belt and pin by Celia Sebiri. Ivory bangles: Design Jewels International.

Page 154 (top): Cream beret by Veumont, at Lord & Taylor. Clip on beret by Alwand Vahan Jewelry. Scarf by Echo Scarfs.

Page 155 (lower left): Necklace by Benjamin for Hattie Carnegie. Pin by Monet. Sash by Doro.

Page 155 (right): Beret by Veumont. Earrings: Trifari. Clip by Judith Leiber. Sash: Karl Lagerfeld for Chloë, at Saks Fifth Avenue.





Page 156 (left): Hat by Don Anderson for Scheer Brothers. Judith Leiber pin (at neck).

Page 156 (right): Hat by Brosseau for Don Marshall, at Bonwit Teller. Aurea Jewellery Creations necklace. Monet pin (on sash), at Altman's. Doro scarf (used as a sash).

Page 157: Trifari ring. Celia Sebiri necklace used as a bracelet.

VOGUE PATTERNS

(Continued from pages 152-153, other views, yardages, details)

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USE ZIP CODES

What helps keep bones healthy? Exercise. Physical activity does more than strengthen muscles; it strengthens bone.

BONES

(Continued from page 134)

potatoes, meat, and even the most popular processed cheeses."

What to do? "I am trying to stimulate commercial supplementation with calcium of such foods as bread and crackers, to overcome the need to take this essential mineral in pill form. I bake my own bread, and to each batch I add some calcium carbonate. It is absolutely undetectable, it does not alter the bread's eating quality, and it transforms it to a valuable calcium source."

Daily calcium supplementation, right along with your vitamin pill, is a reasonable alternative. Extra calcium is a must during pregnancy, and Dr. Jowsey suggests that milk-intolerant persons should consider calcium supplementation of diet on a continuing basis.

At the famous Mayo Clinic in Rochester, Minnesota, Dr. Jowsey and her associates have achieved a "first" in treatment of osteoporosis—actual reversal of the bone-wasting, with new bone tissue, and actual cessation of the continuing fractures that such patients regularly undergo. The treatment involves fluoride, vitamin D, and, of course, generous amounts of calcium. "Fluoride treatment, which was in use earlier, did form new bone tissue, but this always ended up in resorption of the bone. In our treatment, we added calcium and

vitamin D, so the new bone that was formed was also properly mineralized. The bone actually increases in density and fracturing stops."

The good news in this medical research, as Dr. Jowsey sees it: "A lot can be done in preventing osteoporosis, if people are intelligent about what they eat. When the disease is found, it can be treated successfully. And most important to women: osteoporosis is not an inevitable consequence of aging."

Estrogen treatment is widely and successfully used to ward off bone loss after menopause. But some women, for varying reasons, cannot be given estrogenic hormones. "Supplemental calcium may be a good alternative for these women," said Dr. Jowsey. "It does approximately the same thing in bone formation, without the side-effect problems that estrogen replacement sometimes produces."

Other than correcting diet to a calcium-phosphorus balance, what helps keep bones healthy? Exercise. Physical activity does more than strengthen muscles; it strengthens bone. At the University of Wisconsin, Dr. Ali Seireg tests laboratory rats in an exercising device. One hind leg pedals away in a tiny bicycle-like device; the other leg is kept immobile. In time, the exercised

leg has not only stronger muscles but stronger bone. "We're starting to realize the importance of exercise to bone strength," said Dr. Seireg.

The bone tissues rebuild themselves constantly, cells taking form, breaking down; calcium and phosphorus are laid down as crystals giving hardness and strength to the softer glue-and-string material. "The skeleton has a positive response to form bone," explained Dr. Jowsey, "when given exercise and weight-bearing." Deprived of physical activity, the bone-making process stops; calcium stores begin diminishing.

Weightlessness has a similar effect, though few of us undergo this form of nonstress. During the two-week Gemini orbit in 1965, one astronaut lost 20 percent of his body's calcium, a combined result of lack of exercise and weightlessness. The skeleton needs action, needs weight-bearing, to keep bones rebuilding, strong and sound.

For vitality and health now, and to prevent bone-losing conditions that might cripple you later, the lesson is twofold: maintain the body in positive calcium balance by holding down phosphorus and building up calcium intake; and never, never give up vigorous exercise. Your bones require it. ▽

HOW A MALE DOCTOR DIAGNOSES YOU

(Continued from page 159)

opening question, to put them at ease. Some women say what may sound good rather than presenting their conflict in all its agonizing aspects."

As the therapist, Dr. Hutschnecker tries to take in the total personality, to determine the areas of failure or doubt. He looks, penetratingly, at eyes; are they fearful? resistant? cold? unwilling? The tone of the voice scales the gamut of emotion; hesitancy, sureness, reluctance—all are revealed. Men, he considers, are generally more specific and precise because they think in terms of hierarchy and authority; they learn it in their work. Women never lose their keen sense of awareness that they are with a man; if he is positive, they cooperate—unless they are extraordinarily aggressive or feel they must parade their superiority

or intellectual brilliance. "By and large," he said, "I find the women who come here have a disarming honesty and a compelling desire to communicate, which brings the interview down to a warm human level and which also displays the woman's charms and attractiveness."

American women seem to accept psychotherapy more readily than European women, perhaps because they are better informed through magazines, books, and serious television programs. They may have anxieties and prejudices that do not surface, but they are inclined to seek help and accept it."


Like Dr. Hutschnecker, all of the doctors interviewed for this article agree that the first law for a man diagnosing a woman is to establish mutual understanding, or—as a retired British physician recently put it—"ultimately the doctor must use his own mind [what Dr. Hutschnecker calls his skilled strategy] to establish communication." ▽

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